

APRIL - 1916



The
Boddiner

**Gratitude has been defined
As "a lively appreciation of
Favors to come";
But we trust that in happier times
The printers of these United States
Will recognize and remember
The ability, ingenuity and efficiency
With which American Printing
Ink Makers
Have been, and are overcoming
Almost insuperable difficulties
In keeping the trade supplied
Despite the well-nigh desperate
Conditions prevailing since
eighteen months.**



Sigmund Ullman Co.

New York Chicago Cleveland

The Commercial Correspondence Paper of the Day"

Brother Jonathan Bond

"I will Stake my Reputation on it"—

When a man says this, you can bank on it that he is bona fide. *You* can say it when recommending Brother Jonathan Bond because if ever a paper was made to express the ideals of the thoughtful, progressive business man, that paper is Brother Jonathan Bond.

It is made in the good old fashioned way of faultless materials, minus the short cuts to reduce cost at the sacrifice of *appropriateness*.

SO EASY TO KNOW

Just say in a letter or postal that you would like to know more about Brother Jonathan Bond, and we will send you an exhibit that will speak for itself. We want you to be thorough, too, in your test of this paper—write on it—erase on it—tear it—and note its distinguished appearance.

That is the only way you can know Brother Jonathan Bond
as it should be known.

DISTRIBUTORS OF "BUTLER BRANDS"

Standard Paper Co.....	Milwaukee, Wis.	Commercial Paper Co.....	New York City
Missouri-Interstate Paper Co.....	Kansas City, Mo.	American Type Founders Co.....	Spokane, Wash.
Mississippi Valley Paper Co.....	St. Louis, Mo.	American Type Founders Co.....	Vancouver, British Col.
Southwestern Paper Co.....	Dallas, Texas	National Paper & Type Co. (Export only)	New York City
Southwestern Paper Co.....	Houston, Texas	National Paper & Type Co.....	Havana, Cuba
Pacific Coast Paper Co.....	San Francisco, Cal.	National Paper & Type Co.....	City of Mexico, Mexico
Sierra Paper Co.....	Los Angeles, Cal.	National Paper & Type Co.....	Monterrey, Mexico
Central Michigan Paper Co.....	Grand Rapids, Mich.	National Paper & Type Co.....	Guadalajara, Mexico
Mutual Paper Co.....	Seattle, Wash.	National Paper & Type Co.	Buenos Aires, South America

J.W. BUTLER PAPER COMPANY

Established 1844



CHICAGO

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO

636-704 Sherman Street

PITTSBURG

88-90 South 13th Street

ST. LOUIS

514-516 Clark Avenue

KANSAS CITY

706 Baltimore Avenue

ATLANTA

40-42 Peters Street

INDIANAPOLIS

151-153 Kentucky Avenue

DALLAS

1306-1308 Patterson Avenue

MILWAUKEE

133-135 Michigan Street

MINNEAPOLIS

719-721 Fourth St., So.

DES MOINES

609-611 Chestnut Street

CLEVELAND, OHIO

1285 West Second Street

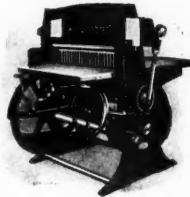
SPRINGFIELD, OHIO

Shuey Factories Building

OSWEGOS

AT

PEKIN
PERSIA
PERU
PETROGRAD
PARANA
PODOLSK
PERNAMBUCO
PORTO RICO
PLACETAS
PORT SUNLIGHT
PANAMA
PUEBLA
PHILIPPINES
To say nothing of that great
city of Ecuador
QUITO



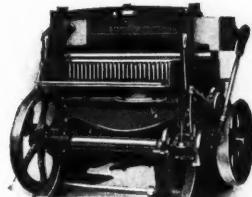
B. & C. HAND CLAMP
The Reliable Perfect Cutter
Twelve Sizes, 32" to 84"
(Also New Semi-Auto with Treadle
and Quick Clamp Action)



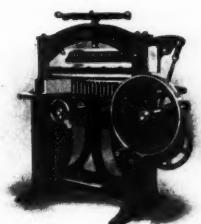
OSWEGO MONOFRAME
High Speed, Accurate
27 Cuts a Minute
Four Sizes, 26", 30", 32" and 36"
(Also with Hand Drive)



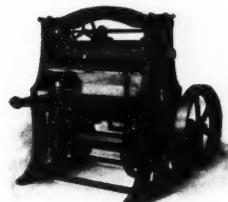
OSWEGO LEVER AND BENCH
New Toggled Lever Increases Power
Six Sizes, 16", 19", 23", 26", 30"
and 32"
(Also with Power Attachments)



NEW OSWEGO RAPID AUTO
A Tripler of Production
Twelve Sizes, 32" to 84"
Three Styles for Each Size



OSWEGO HAND WHEEL DRIVE
Easy Running and Accurate
Two Sizes, 30" and 32"



OSWEGO DIE CUTTING PRESS
Rigid and Quick Acting
Nine Sizes, 30" to 60"

Testify to the world-wide reputation of Oswego Machine Works and Oswego Cutting Machines, which has come from the *fixed purpose of doing our work as well as we could*. Oswego Machines are built in a large modern plant specializing exclusively on Oswego Cutting Machines and making no other kind of machinery whatsoever.

Oswego Machine Works has arranged for expert service in many of the principal cities of the United States and also foreign countries. A line to Oswego will put you in touch with the nearest service station.

OSWEGO MACHINE WORKS

NIEL GRAY, JR., PROPRIETOR

MAIN OFFICE
AND WORKS AT

OSWEGO, NEW YORK, U. S. A.

NEW YORK OFFICE, Room 2720,
GRAND CENTRAL TERMINAL

Cutting Machines Exclusively.

Ninety Sizes and Styles. All generally in stock for instant shipment. The Oswego and the Brown & Carver, 16-inch to 84-inch. For Paper, Board, Cloth, Foil, Leather, Celluloid, Rubber, Cork, etc.

Sent on request: The remarkable list of OSWEGO CONTRACTS, embracing the entire globe.

DEXTER FOLDER NO. 189

As You Grow

your plant grows with you. When you need more space you add new floors or spread out.

Why not follow the same logic in choosing your folding machines?

Dexter Folder No. 189 is built on the *unit plan*, so it can grow in scope and usefulness as your business grows.

The basic unit of No. 189 takes sheets 8½ x 11 inches to 28 x 42 inches, folding into 4- to 32-page forms. It is fast, reliable, economical, does uniform work, and will care for the average requirements of the young plant.

From time to time, you can add other units to keep up with the range of your growing business.

No. 189 is one of the most successful folders ever built by the house that has a record of thirty odd years of uninterrupted success.

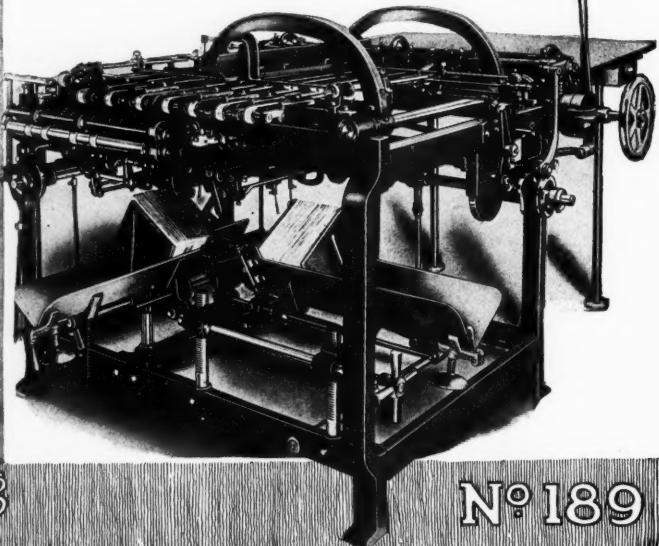
And the successful experience of the manufacturer counts in favor of the man buying machinery, because it stabilizes his guarantee and makes it doubly protective.

Whether your business is large or small, established or just beginning, you will appreciate the advantages of the No. 189 folder. Write us your requirements and ask for specimen folds.

Dexter Folder Company

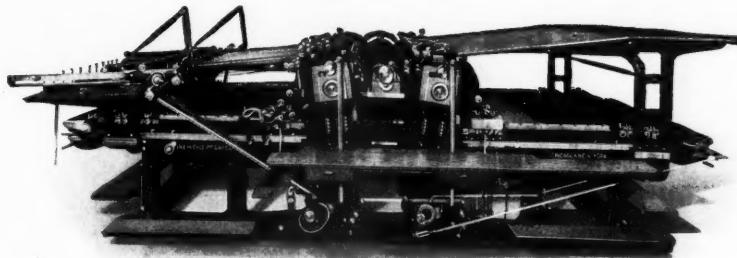
Folding, Feeding, Binding, Cutting Machinery

New York Chicago Philadelphia Detroit Boston
Atlanta Dallas San Francisco Toronto



*"Best for the Growing
BUSINESS"*

Nº 189



The Miehle

TWO-COLOR, FLAT-BED PRESS

Is an established factor in the economical production of many classes of printing. Your pressroom should be equipped with one of these machines.



WRITE US FOR INFORMATION

Miehle Printing Press & Manufacturing Co.

Factories: Chicago, Illinois, and Taunton, Massachusetts
Principal Office: Fourteenth and Robey Streets, Chicago

Sales Offices in the United States:

CHICAGO, ILL.	1218 Monadnock Block	BOSTON, MASS.	176 Federal Street
NEW YORK, N. Y.	38 Park Row	SAN FRANCISCO, CAL.	401 Williams Building
DALLAS, TEX.	411 Juanita Building	ATLANTA, GA. . .	Dodson Printers Supply Company
PHILADELPHIA, PA. . .	Commonwealth Trust Building		

DISTRIBUTORS FOR CANADA: Toronto Type Foundry Company, Ltd., Toronto, Canada

Announcement to the Printing Trade

This is to notify you that we have made a general settlement with the Printing Machinery Company of Cincinnati, Ohio, of the suit brought by them against one of our customers for alleged infringement of their patents. This settlement, which is satisfactory to the F. Wesel Manufacturing Company, provides for our continuing to manufacture and sell the WESEL FINAL BLOCK AND HOOK. The Printing Machinery Company waives any and all claims against any of our customers for damage, past or future.

We feel that for the protection of our customers, against possible loss, worry and continual annoyance, this action on our part was best for all concerned.

We trust, now that we have cleared up this uncertainty, we may have your esteemed orders for your needs along this line.

New York, February 28, 1916.

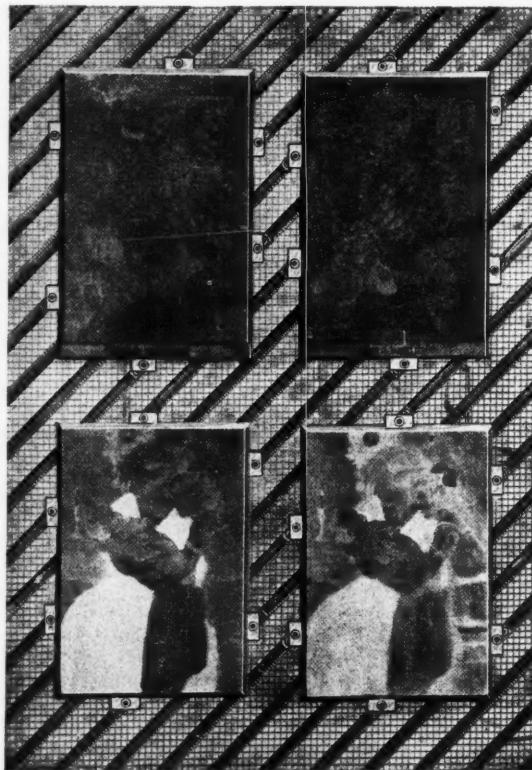
Very truly yours,
F. WESEL MANUFACTURING CO.

Wesel "Final" Base and Hooks Offer Special Advantages

A printing press equipped with the WESEL FINAL BLOCK is always ready for the plainest of book or job work, or the finest of register work. Register on three or four color work can be made absolutely perfect. No matter at what speed the press is run it is impossible for the plates to shift. Descriptive circulars of the FINAL BLOCK on application. They will be of great interest to you.

FINAL BASES are made to fit any type Flat Bed Cylinder or Platen Job Presses, and are giving entire satisfaction to users of special Rapid Automatic Presses.

Your fingers are the only tools necessary, excepting a small Key, and as all HOOKS



room up to the highest point of efficiency and economy.

FINAL HOOKS remain exactly where they are placed. Their design is such that neither steady pressure nor shock will loosen them. Each HOOK will sustain a pressure of 500 pounds before it will break. It will never shift.

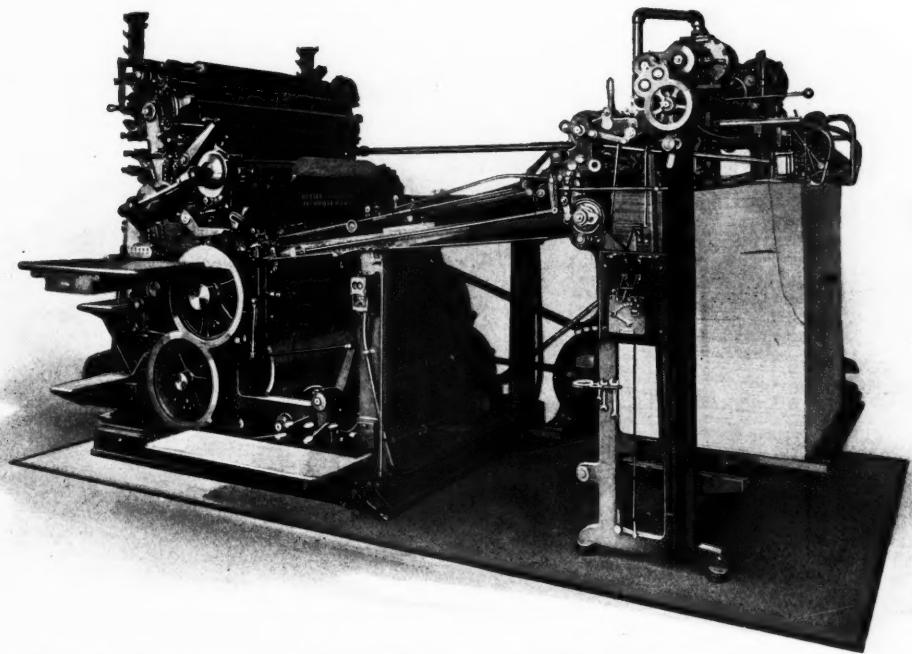
The F. Wesel Manufacturing Company will be pleased to consult with you as to your needs in this line, and would be glad to coöperate with you to the fullest extent to bring your press-

F. WESEL MANUFACTURING COMPANY

NEW YORK AND BROOKLYN

Home Office, 70-80 Cranberry Street, Brooklyn

Sales Office, 10 Spruce Street, New York



The Scott Rotary Offset Press Is the Dependable Machine

Announcement

On account of the great increase in the cost of raw materials and the large advances in labor cost, we find it necessary to make a general advance of ten per cent over present prices, and slightly more than this on certain machines. This increase is effective March 1, 1916.

We earnestly suggest to all printers and publishers who contemplate adding to their equipment during the next year or so, that they place their orders at the earliest possible date, as further increases in prices will undoubtedly be necessary.

All quotations are made for prompt acceptance, and are subject to change without notice.

WALTER SCOTT & COMPANY

DAVID J. SCOTT, General Manager

Main Office and Factory, Plainfield, New Jersey

NEW YORK OFFICE: Broadway at 42nd St., Brokaw Building

CHICAGO OFFICE: Monadnock Block

Is Your Plant Efficient?

A cost system in a plant improperly equipped gives misleading information. It causes the printer to refuse paying work which apparently can not be handled with profit at prices that will get the business. On the other hand it shows the wide-awake printer that something is wrong with his plant when his costs are running higher than those of some other printer who has modern equipment.



Job Press Cabinet Made Up with
Hamilton Horizontal Units

Careful figuring will soon show that an efficient equipment for the Composing Room can be saved in a year's time—an actual occurrence in many plants.

Then the fact will dawn on the printer that because of excessive costs, he has been paying out the price of a new equipment every twelve months and that if he had taken the "bull by the horns" years before, he would be thousands of dollars richer to-day.

It is easy to delude ourselves into thinking we are prudent when we refrain from making an investment in new equipment, but we are not prudent—only over-cautious. The wise printer invests in the right equipment and has, conservatively stated, 50% per year on his investment.

INTERESTED?

Our Efficiency Engineers can give you definite data in connection with *your* plant.

WRITE RIGHT NOW



Imposing Table Made Up with
Hamilton Horizontal Units

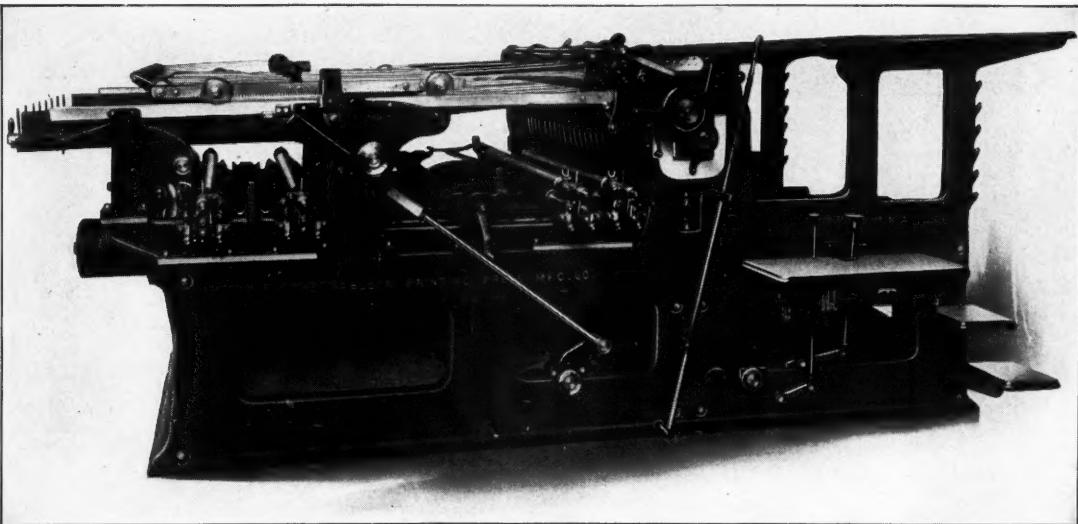
THE HAMILTON MANUFACTURING CO.

**HAMILTON EQUIPMENTS ARE CARRIED IN STOCK AND SOLD BY
ALL PROMINENT TYPE FOUNDERS AND DEALERS EVERYWHERE**

Main Offices and Factories, TWO RIVERS, WIS.

Eastern Office and Warehouse, RAHWAY, N. J.

The Babcock "Optimus"



"OPTIMUS" DISTRIBUTION

One of the Many Fine Things about the

PERFECT INK DISTRIBUTION

of the "OPTIMUS" is the wonderful new mechanism for driving the distributors. It must be seen, while not heard, to be appreciated. It is perfectly simple and absolutely noiseless.

A spiral shaft mounted in large, automatically oiled bearings is rotated by the reciprocating of the bed and transmits its motion to the distributors through bronze spiral gears.

It's as smooth as velvet.

It can not even *wear noisy*, for spiral gears retain their correct shape, even though worn, as the driving nuts are adjustable and have three times the needed wearing surface.

The spiral shaft bearings are adjustable and each part is made of the material best adapted to its purpose.

The entire mechanism is powerful, silent and long-lived.

The entire Inking Arrangement is a marvel of SIMPLICITY, DURABILITY, CONVENIENCE and ECONOMY.

To best serve his own interests, every printer should know this whole mechanism in detail.

Send for our catalogs, invite calls from our salesmen and

See the "Optimus" Inking Arrangement in Operation

OUR BEST ADVERTISEMENTS ARE NOT PRINTED—THEY PRINT

The Babcock Printing Press Manufacturing Company

NEW LONDON, CONN.

38 PARK ROW, NEW YORK

Barnhart Bros. & Spindler, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle
Miller & Richard, General Agents for Canada, Toronto, Ontario and Winnipeg, Manitoba

F. H. Boynton, Sales Agent, 86 Third Street, San Francisco, Cal.

John Haddon & Co., Agents, London, E. C.

The Universal Pressure Quoins

Apply Pressure Where Required



Permits
of
Printing,
Turning,
Printing
and
Binding
All the
Same
Day

Queen City Inks—Every Color All Grades



Has
Peculiar
Drying
and
Working
Qualities
All Its
Own



CENTER SCREW

VERY QUICK. EASILY MANIPULATED. ESPECIALLY ADAPTED FOR
EXTRA LARGE AND EXTRA HEAVY CHASES

THE QUEEN CITY PRINTING INK CO.
CINCINNATI

BOSTON

PHILADELPHIA

CHICAGO

ROCHESTER

KANSAS CITY

DETROIT

MINNEAPOLIS

DALLAS

ST. PAUL

The NATIONAL

THE ALL-ROUND MODERN PRINTING PRESS, COMBINING THE NEWEST CONVENIENCES, HIGH SPEED, DURABILITY AND GREATER EFFICIENCY. BUILT EXPRESSLY FOR THE BETTER CLASS OF WORK

*Designed and Manufactured by the
National Machine Co.
Hartford, Conn.*

*Sold Exclusively Through Lead-
ing Type Foundries and Dealers
in Printing Machinery.*

*Made in Three Sizes
10 x 15
13 x 19
14 x 22*



THE NATIONAL is built very heavy for platen press work. It has a fine ink-distributing system, including the standard roller-trip mechanism for double inking and the improved ink fountain with detachable blade. The NATIONAL has a modernly designed box frame, direct-connected counterweight and sliding steel blocks in the cam-way of the large gear. It has the improved chase latch, unbreakable steel frisket frame with grippers depressible at any point, and many other excellent features described in a circular which will be sent on request.

The Multisize Rotary Press

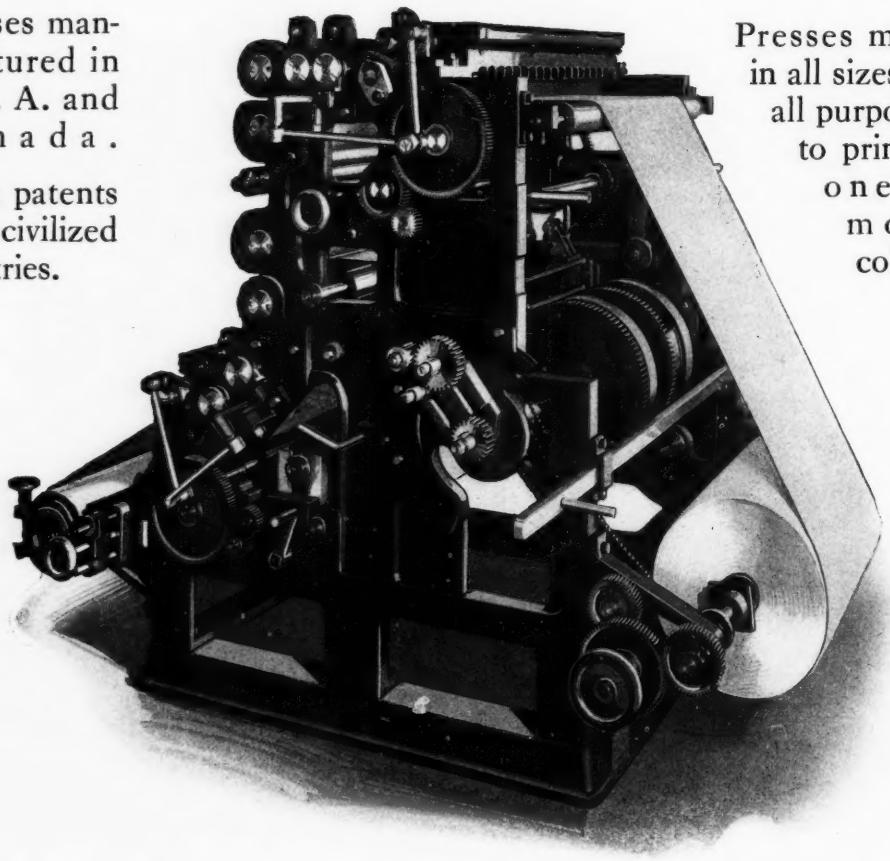
This Is the Rotary Press for You!

You Must Investigate This Machine Before You Buy. You Owe It to Yourself

Presses manufactured in U. S. A. and Canada.

Basic patents in all civilized countries.

Presses made in all sizes for all purposes, to print in one or more colors.



The Multisize has greater elasticity in sizes than a flat-bed with the speed of a rotary.

We have attachments which will Crease, Perforate, Trim, Slit, Fold, Punch, Number and Cut.

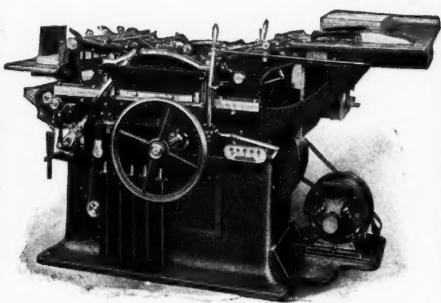
It does any or all of these things at Rotary speed. If you think of buying a Rotary Press, you simply *must think "MULTISIZE"* and have our representative call and explain it in detail.

Multisize Rotary Press Co., Limited

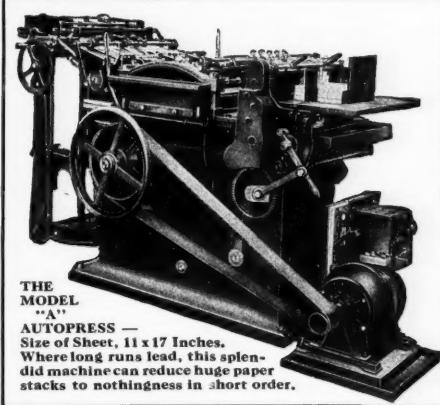
Business Offices: 19-21 Charlotte Street, Toronto, Canada

One Man with One of These Presses Can Do Men with Four

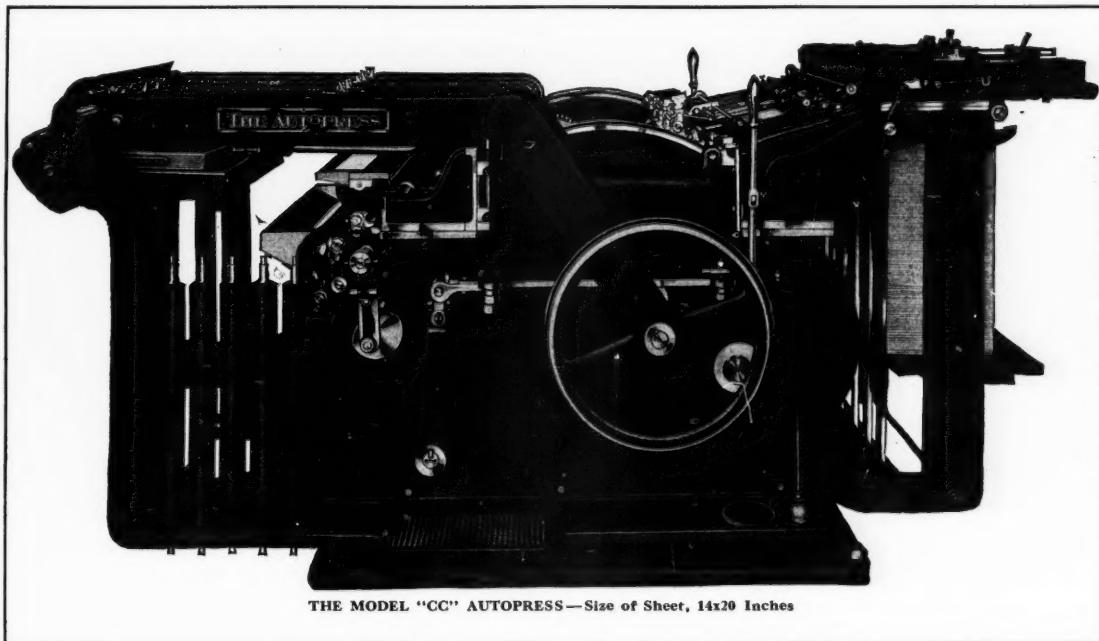
as Much as Four
of Your Platens



"THE BABY" CYLINDER—Size of Sheet, 11 x 17 Inches
For the printer whose work consists mainly of SHORT
RUNS this press is a marvelous money-maker.



THE
MODEL
"A"
AUTOPRESS —
Size of Sheet, 11 x 17 Inches.
Where long runs lead, this splen-
did machine can reduce huge paper
stacks to nothingness in short order.



THE MODEL "CC" AUTOPRESS—Size of Sheet, 14 x 20 Inches

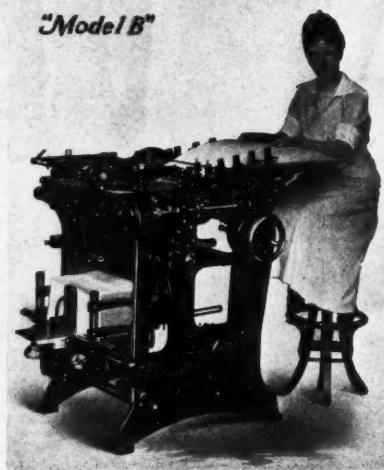
Take any platen or cylinder feeder in your plant. Install either an Autopress or a "Baby" Cylinder. Introduce your man to the press. Within a week they will be turning out a bigger and better output, in quicker time and at lesser cost. Write for descriptive matter on any or all of these wonderful machines.

AMERICAN AUTOPRESS COMPANY
(INCORPORATED)

110-112 West Fortieth Street, NEW YORK CITY

MODEL
B

"Model B"



The advantages of
THE AMERICAN
HIGH SPEED TAPELESS
JOB FOLDER

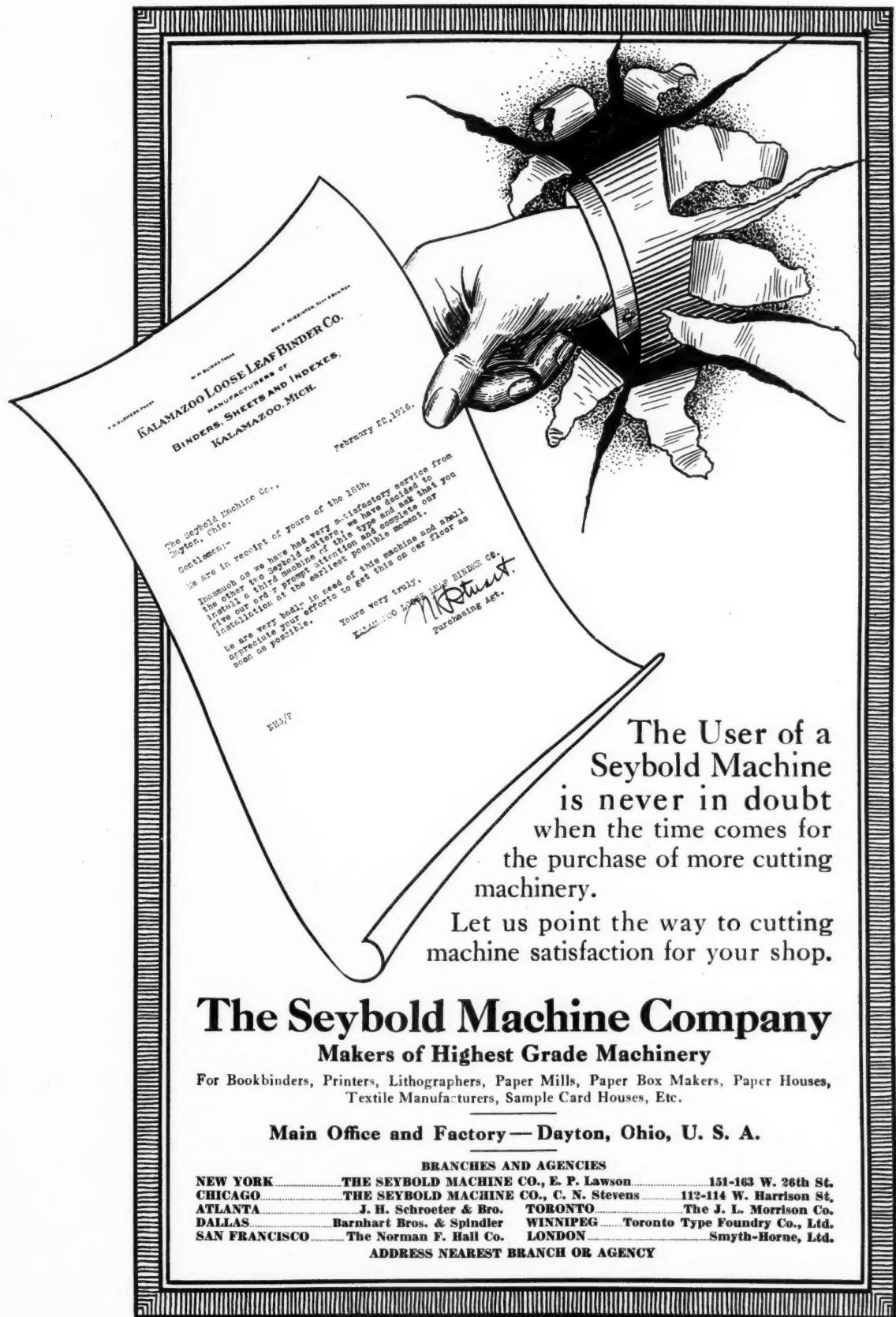
MODEL
C

Every Printer Should Send for This Booklet H

It explains in detail the machine that has revolutionized folding costs and put more profit into the printing business.

Write for your copy today just to keep posted on money-making equipment.

THE AMERICAN FOLDING MACHINE CO.
WARREN, OHIO, U. S. A.



Your Stationery Should Represent Your Opinion of Your Business

THE stationery that a printing house uses should be representative. If you tell your customers that better printed matter means better business, you should prove the case by taking your own medicine. Will you fairly answer these questions? Does your letterheading represent your work and your ideals? Are you willing to say that your letterheading stands for your conception of the best the modern master printer offers?

For your use, we recommend

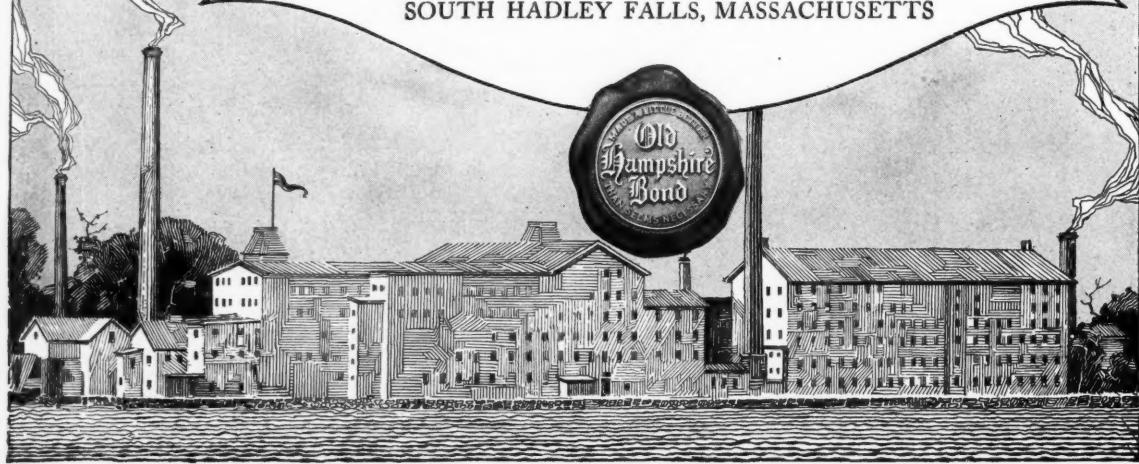
Old Hampshire Bond

There is something much more significant in this recommendation than a desire to sell Old Hampshire Bond. We believe that Old Hampshire Bond represents the spirit of the new printer. It stands for quality, as against price cutting. It stands for a standard price, as against shifty estimating. It stands for thoughtful service, as against slip-shod methods. Fifteen years of advertising have told the public these things, and the benefit of the national reputation Old Hampshire Bond holds will work for you if you give it an opportunity.

HAMPSHIRE PAPER COMPANY

*We are the Only Paper Makers in the
World Making Bond Paper Exclusively*

SOUTH HADLEY FALLS, MASSACHUSETTS



Announcing THE NEW MULTIPLE MAGAZINE LINOTYPES

Models 16, 17, 18 and 19



We have a Linotype for every
office at a price and upon terms
within reach of every Printer

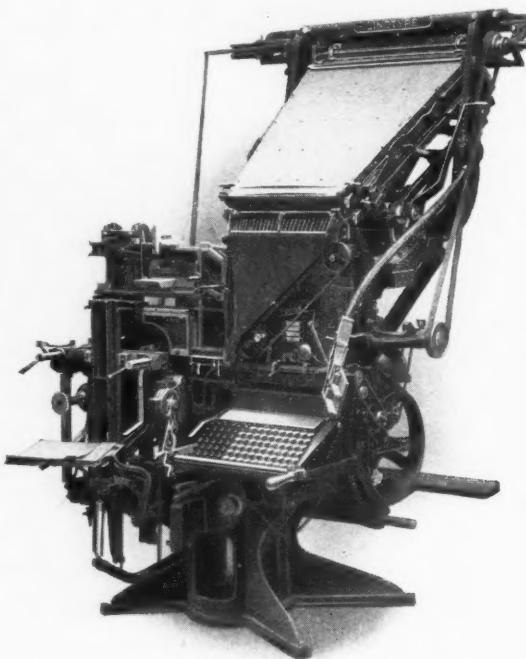
MERGENTHALER LINOTYPE COMPANY
TRIBUNE BUILDING, NEW YORK

CHICAGO SAN FRANCISCO NEW ORLEANS
1100 So. Wabash Ave. 646 Sacramento St. 549 Baronne St.
TORONTO: CANADIAN LINOTYPE, LIMITED

All the type matter used on this four page insert is Linotype Product

Model 18 and Model 19 (^{Multiple Magazine}) Linotypes

TWO-MAGAZINE MODEL 5



← Model 18

Two-Magazine Linotype.

Two Full Size Magazines, Both Interchangeable.

All Bodies, 5-point up to 36-point.

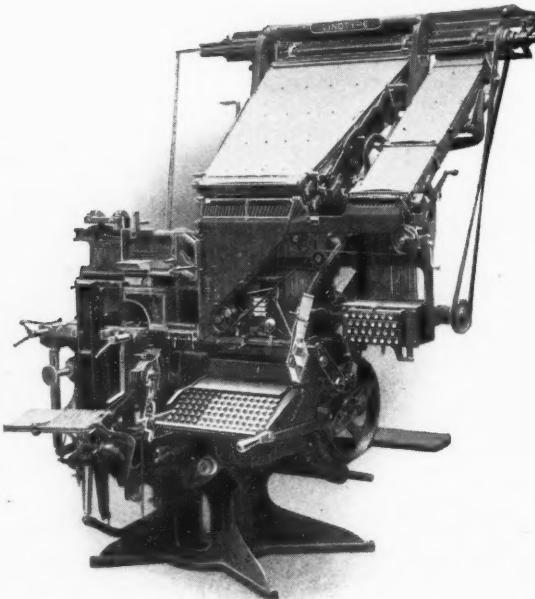
Universal Ejector Adjustable to All Bodies and Measures.

Water-Cooled Mold Disk.

Magazines Interchangeable with Models 4, 5, 6, 7, 8, and 14.

PRICE \$2,600

F. O. B. New York



Model 19 →

Multiple-Magazine Linotype.

Same as Model 18, with the Addition of an Auxiliary Magazine—

For Large Display and Head Letter Faces, Special Characters, Etc.

PRICE \$2,700

F. O. B. New York

EASY TERMS OF PAYMENT

Model 16 and Model 17 (^{Multiple Magazine}) Linotypes

*Continuous Composition from all Magazines
All Faces Mixed at Will*

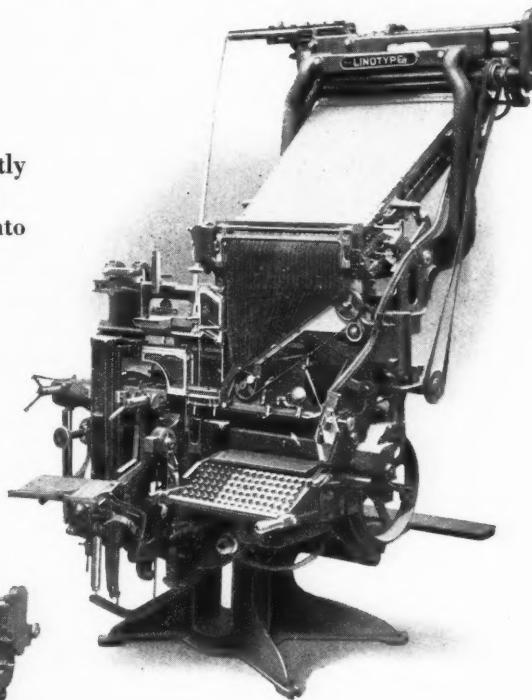
Model 16 →

Double-Magazine Linotype.

Two Full Size Magazines Independently Removable from Front of Machine.
Either Magazine Instantly Brought Into Operation by the Touch of a Key.
All Matrices Delivered to a Common Assembler Belt.
All Faces Mixed at Will at a Continuous Operation.
Particularly Adapted to Intricate Composition.

PRICE \$2,900

F. O. B. New York



← Model 17

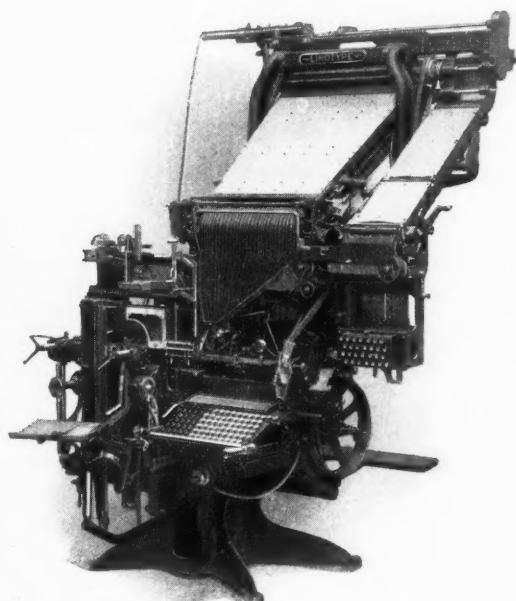
Multiple-Magazine Linotype.

Same as Model 16, with the Addition of an Auxiliary Magazine, Giving Greater Range and Flexibility.
Faces from All Three Magazines Mixed at Will.
Auxiliary Magazines Interchangeable with Models 14 and 19.

PRICE \$3,000

F. O. B. New York

Fill In and Return Coupon on Following Page



Originators Improvers Developers

EVERY year for more than thirty years has seen marked improvements in all Linotype machines. From the earliest model to the present Quick-Change Multiple Magazine Linotypes the growth and development of "*The Linotype Way*" has always kept pace with and even anticipated the demands of the printing industry for composing machines adapted to its needs.

The New Multiple Magazine Linotypes Models 16, 17, 18 and 19

are adapted to all composition requirements—simple or intricate. The price of each model is appreciably lower than the cost of any other composing machine of equal range and our very reasonable terms are within easy reach of every printer.

Send For The Facts---Today

Investigate thoroughly the possibilities of the New Multiple Magazine Linotypes.

This implies no obligation whatever on your part. Merely return the coupon; now, while it's handy.

For Complete Information

Name of Company
Street

Daily.

Present Linotype equipment.

Daily and Job.
(State Models)

City

Weekly and Job.

Job.

Signed
Position

Mergenthaler Linotype Co.
Tribune Building
New York
I. P.

*This Variable Speed
Alternating Current*
KIMBLE
Cylinder Press Motor

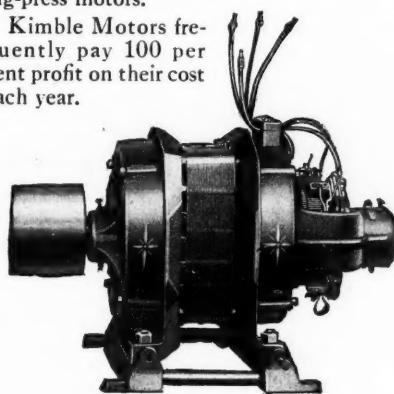
will increase your net press earnings all the way from 25 cents to \$1.00 an hour.

It does this by cutting the power cost and by increasing press output.

Power costs are cut by the fact that Kimble Motors consume less current at low speeds than any other motors.

Press output is increased by the flexible control of speeds offered by Kimble motors, and by the fact that the press can be operated at higher speeds than with any other A. C. printing-press motors.

Kimble Motors frequently pay 100 per cent profit on their cost each year.



Kimble
Variable Speed, Alternating Current
Gordon Press Motors

consume current in proportion to speed. Cutting the speed cuts current cost correspondingly, while all other A. C. motors consume just as much current at low or medium speeds as they do at maximum.

These motors also permit you to run the press at a *lower* speed, and also at *higher* speeds than any other motors; and the feeder has exactly the same control of speeds as if he were "kicking" the press with a treadle.



*Send for our Red Book of
Power Pointers for Printers*

KIMBLE ELECTRIC COMPANY
635 NORTH WESTERN AVENUE
CHICAGO, ILL.



THE
EMBOSO
PROCESS
HAS MADE
GOOD

We told you it was practical—many of the best printers in the country now say it.

We told you it was profitable—the shrewdest printer in the world now believes it.

We told you it was revolutionary—the best authorities in the trade now concede it.

We told you it was fully covered by basic patents—the United States courts have backed our statement with perpetual injunctions against infringers.

NOW, we tell YOU that YOU will install it if you keep up with the times—YOU will soon admit it.

Machines from \$100 to \$500. Samples and information from any dealer.

**EMBOSO SALES
COMPANY**

*Sole Owners of Basic Patents
Covering Relief Printing Without
Dies or Plates*

**RIGGS BUILDING
WASHINGTON, D. C.**



QUALITY IMPRESSIONS

Are the Basis for Profit

THE printers' growing realization of this is one of the several good reasons why *those who know their costs* appreciate more and more, as time goes on, the features of the **Golding Jobber**



Our booklet "A Catechism on the Golding Jobber" is intended to help the skeptical. It is free.

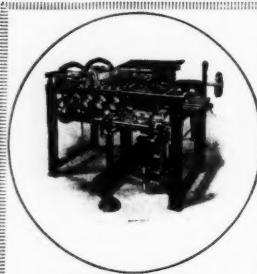
They know by their records of comparison that the *Golding Jobber* produces the maximum of *quality* work, with the minimum outlay for labor, etc. As the greater pressroom efficiency idea grows, so does the printers' impression of the Golding Jobber grow.

The Golding means to *your* plant—increased quality impressions. Increased impressions are the basis for profits.

Golding Manufacturing Co.

FRANKLIN, MASSACHUSETTS

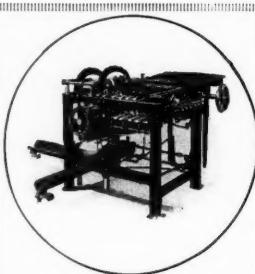
Additional Products: Golding Power Automatic and Hand Lever Cutters, Shears, Pearl Presses, Safety Appliances, Tools, Etc.
Send for Catalog, Stating Requirements.



Brown Folding Machine Co.

ERIE, PENNA.

ESTABLISHED 34 YEARS



AGENCIES

CHICAGO

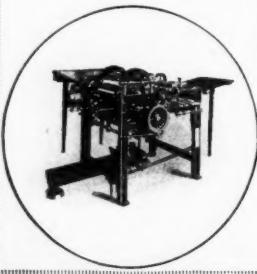
343 S. DEARBORN STREET

NEW YORK CITY

38 PARK ROW

ATLANTA

J. H. SCHROETER &
BROTHER



An Invaluable Asset

In three words, the opinion Binderymen express as their estimation of BROWN FOLDING MACHINES. This high regard is universally the same for the whole BROWN line—Jobbers, Double 16's and 32's, Quads, Edition machines, Circular machines, Parallels and Combinations.—A BROWN FOLDER, regardless of style or size, is always the same simple machine in Construction and Operation. BROWN FOLDING MACHINES are remarkably efficient factors in Bindery Production.

AGENCIES

DALLAS

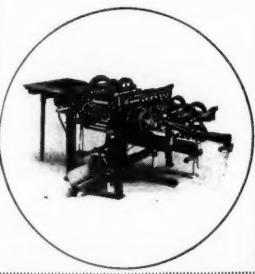
1102 COMMERCE STREET

TORONTO

114 ADELAIDE STREET, W.

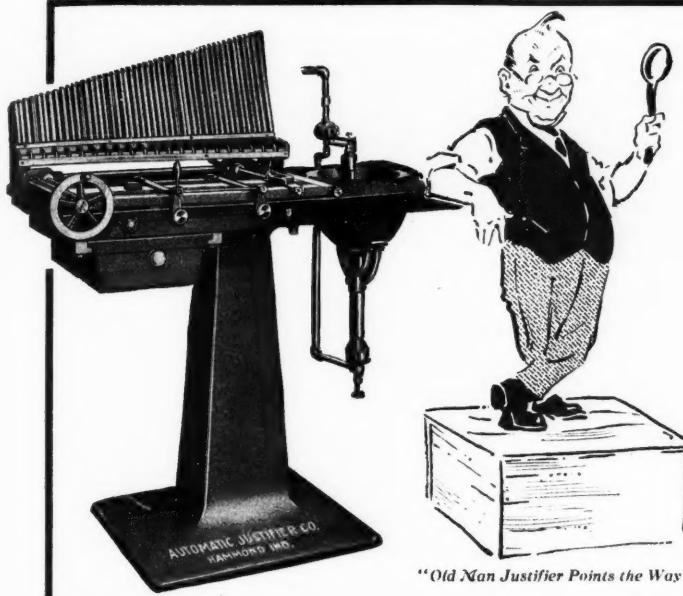
SAN FRANCISCO

545 MISSION STREET



BUILDERS OF
PAPER FOLDING MACHINERY
FOR ALL PURPOSES

WRITE FOR A CATALOG



"Old Man Justifier Points the Way"

Old Man Justifier Says:

How About the Pay Roll?

You Printers! If you knew what I know about the

Automatic Justifier

you would be storming my doors for my machine. I know that it's the greatest little labor-saver and money-saver ever invented for the composing-room.

It's a tool for all-round daily use in the production of all blank space at an enormous saving of the compositor's time. With it you produce better make-up than you've ever dreamed of.

With it you make your own Labor-Saving Furniture at a great saving of money. And you make lock-up furniture that will

and the profit will insist on knowing about

knock your eye out. You who are responsible for the pay roll know all about the liberal proposition we have to offer.

If you have any life in you or any ambition for bigger, better business, you'll get in touch with us. You won't rest until you know all about all the things that can be done on the JUSTIFIER.

If you're a live one you'll sit right down and write to the

AUTOMATIC JUSTIFIER COMPANY 55 W. Harrison St.
CHICAGO

No. 4

5 Things to Look
for in Buying a
Cutter

Clean Cuts

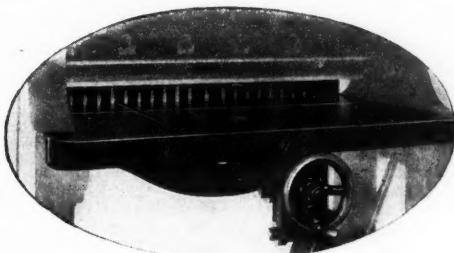
The
Table

In the table of the cutter nothing makes up for lack of weight. There must be plenty of iron properly distributed to stand the strain.

C & P Paper Cutters

The table on the C & P cutters is heavy and strong. It not only contains an unusual amount of iron but it is reinforced in both directions by deep ribs on the underside.

Directly under the cutting stick a semi-circular reinforcing rib (see illustration) absolutely prevents any springing of the table under the heaviest cuts. It takes a little more cast iron to make a C. & P. table this way—but isn't it worth the money?



The Chandler & Price Company

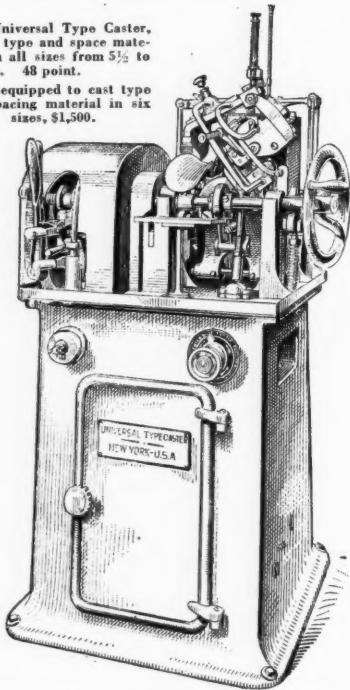
Dealers in All Important Cities

Cleveland, Ohio

Please Mention THE INLAND PRINTER When Writing to Advertisers.

The Universal Type Caster, makes type and space material in all sizes from $5\frac{1}{2}$ to 48 point.

Price, equipped to cast type and spacing material in six sizes, \$1,500.



CUT YOUR COMPOSING ROOM COSTS

YOUR composing-room costs are too high. You know this to be a fact—that the profits other departments earn are lost in the composing-room.

The chief reason why these costs are so high is that your compositors do not have enough type and spacing material to produce work economically. And the reason for this is that the material costs more than the time it would save.

Furthermore, because foundry type costs so much you have to use it until completely worn out—and this means much valuable time lost in the pressroom and a poor quality of work.

With a Universal Type Caster you wipe out all these unnecessary costs, as well as many other hidden leaks, and, due to the use of only new type, at the same time greatly improve the quality of your work.

Are not these advantages sufficient to cause you to consider installing the machine?

Remember, the Universal is not a new, experimental machine, but has been on the market for years, and is used and endorsed by such printers as the DeVinne Press, of New York, Rand, McNally & Co., of Chicago, and many other well-known firms.

Consider also the reasonable price at which the Universal is sold—\$1,500—that its maintenance cost is almost nothing; that its operating cost is less than that of a Gordon press, that because produced in the same way its product is identical with that you buy from type foundries; that its matrix equipment numbers over a thousand fonts; that it will furnish you with an unlimited amount of type, borders, ornaments, and spacing material in all sizes from $5\frac{1}{2}$ to 48 point—consider all these advantages, and then write to either of the addresses given below for a salesman to call and tell about how other printers, with composing-rooms similar to yours, have found the Universal Type Caster the most profitable machine they ever purchased.

Universal Type-Making Machine Co.

432B Fourth Ave., New York City. 1730 Transportation Bldg., Chicago



It's In the Make

Ample machine facilities is a good talking point for business, but the character of product depends upon the knowing how to "do things."

Perfect Made Plates Save Money in the Pressroom

We use extra heavy shell plates, which means long and perfect service.

Too little attention is paid to the *shell* feature of the average electrotype.

When once you try our *extra heavy shell*, you will use no other.

OUR LEAD MOULDING PROCESS is a dependable method of obtaining perfect reproduction and quick service.

Our process of Lead Moulding and of depositing the shell on the mould without the aid of graphite, and other methods used on wax-moulded plates, enables us to guarantee exact duplication without loss of detail. Perfect reproductions and perfect register are obtained, because lead takes an exact mould and is not affected by varying temperature, and after moulding undergoes no other operation until it is placed in the solution.

Users who appreciate high-class work praise the efficiency of our Lead-Moulded Plates. If you have a high-class job in mind, let us submit samples of work both by plate and printed results.

Our Entire Plant Is Fully Equipped
with new and modern machinery, and in the hands of expert workmen.

Phone Franklin 2264. Automatic 53753
We will call for your business.

American Electrotype Company

24-30 South Clinton Street, Chicago

Stability—Speed—Service—Satisfaction

Stability is a pronounced and distinctive characteristic in the construction of the

Diamond Paper Cutters

The heavy one-piece box frame gives the Diamond stability that cannot be acquired by any other style of construction—it cannot work out of alignment.

Stability means that all the separate parts which are perfectly fitted in building remain permanently fitted under long and strenuous use—*Stability* gives permanent accuracy—*Stability* means longer and better service.

Speed is another essential quality in which the Diamond excels all other hand-clamp machines. Quick-acting clamp and gauge screws—a triple split back gauge—an endless steel tape back gauge scale—and a running speed of 25 cuts per minute—facilitate fast work, equaling the capacity of a semi-automatic.

You want *service*—it means more to you than price—install a Diamond Cutter in your shop and it will be doing accurate, *satisfactory* work long after a cheaper, inferior machine would be on the scrap pile.

Sold by all dealers. Write for catalogue.

The Challenge Machinery Co.

Grand Haven, Mich.

Chicago: 124 So. Fifth Ave.

New York City: Tribune Building



A Good Suggestion—*Read It*

The vast majority of engravers' proofs are pulled on high-grade coated paper, but few jobs are printed on such superior stock. The wide-awake printer will send along a sample of stock when ordering special inks, so that the ink maker may meet the requirements intelligently.

SINCLAIR & VALENTINE CO.

NEW YORK

Printing Ink Makers

BOSTON
PHILADELPHIA

CLEVELAND
CHICAGO

BRANCHES AT

WINNIPEG
TORONTO

BALTIMORE
ST. LOUIS

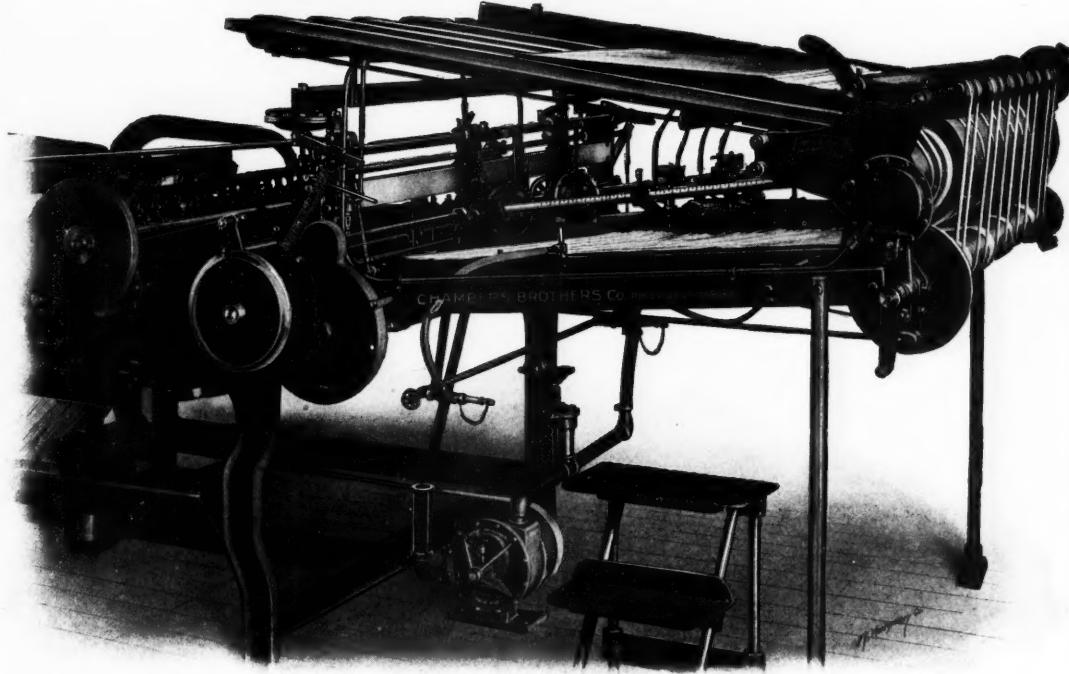


The Henry O. Shepard Co.
Printers, Binders and Engravers
Stippling for the Trade
632 Sherman Street
Chicago, Ill.

THE INLAND PRINTER is a
monthly exhibit of the aver-
age character of the work of
The House of Shepard

The Chambers Folders

The King Continuous Combing-Wheel Feeders



A remarkably simple, open and easily accessible paper-feeding machine. Great flexibility. Few adjustments. Designed expressly for folding-machine use; built in the same shop where the combined machines are coupled and tested as one unit.

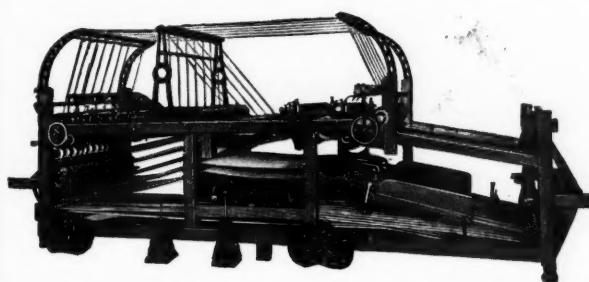
One Grade Throughout—the Best Only

CHAMBERS BROTHERS COMPANY

PHILADELPHIA, 52nd and Media Streets

MILLER & RICHARD, Canadian Agents, 7 Jordan Street, Toronto. SMYTH-HORNE, Ltd., 19 Cursitor St., Chancery Lane, London, Eng.

This Low-Deck, Two-Side Ruling Machine



is for both striking and feint-line—can be changed from striker to feint-liner quickly—a most complete proposition.

Note illustration showing details of construction.

Unlike others, any make self-feeder can be attached.

Write for our new illustrated catalogue and price-list.

F. E. AND B. A. DEWEY

SPRINGFIELD, MASS.

“ONE-FOURTH of the time used in busy press rooms of the better grade is devoted to make ready. The patching of a 16-page 8vo catalogue forme will last two days. The saving of half the cost of the time used in make ready would be a big dividend in the printing business.”

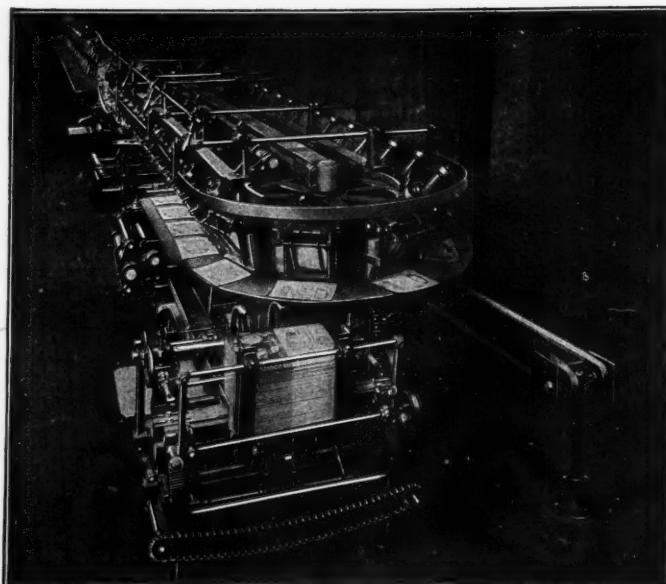
—Process Engraver's Monthly (London), quoting Graphic Arts and Crafts Year Book, 1912, Article by H. C. Bullen.



acid-blast
ETCHING makes perfect printing plates. Because of the great depth, smooth edges and freedom from undercut, **Acid Blast Plates** give perfect electrotypes. Therefore **acid-blast** ^{ETCHING} permits easy make-ready on the press. Also, the press needn't be stopped so often for washing up. Also, the make-ready lasts longer without retouching.

Acid Blast Plates can be had from the following Licensees under the Acid Blast Patent:

Bridgeman, Ltd.	Toronto, Canada	Cargill-Peninsular Co.	Detroit
Forbes Lithograph Mfg. Co.	Boston	Jahn & Ollier Engraving Co.	Chicago
Gill Engraving Co.	New York	R. R. Donnelley & Sons Co.	Chicago
Walker Engraving Co.	New York	Stafford Engraving Co.	Indianapolis
Electric City Engraving Co.	Buffalo	Bureau of Engraving	Minneapolis
Beck Engraving Co.	Philadelphia	Stovel Co.	Winnipeg, Canada
Phototype Engraving Co.	Philadelphia	Baird Company Engravers	Kansas City
Platesforprinters Co.	Philadelphia	Brandon Printing Co.	Nashville
Stephen Greene Co.	Philadelphia	Southwestern Engraving Co.	Fort Worth
John C. Bradon.	Pittsburgh	Cocks-Clark Engraving Co.	Denver
Pittsburgh Photo-Engraving Co.	Pittsburgh	Hicks-Chatten Engraving Co.	Portland, Ore.
Eclipse Electrotype & Engraving Co.	Cleveland	Seattle Engraving Co.	Seattle
Artsraft Co.	Cleveland	Cleland-Dibble Engraving Co.	Vancouver, B. C.
Clegg, McFee & Co.	Cincinnati	Times-Mirror Printing House	Los Angeles
United Brethren Publishing House	Dayton	A. O. Monasterio.	Mexico City
Medbury-Ward Co.	Toledo	Pedro Gutierrez.	Havana



The Juengst
Gatherer
Gatherer-Stitcher
Gatherer-Stitcher-Coverer
Gatherer-Stitcher-Binder

Product—

A gathered book,
A gathered, stitched or
A gathered, stitched and
covered book

or—

A gathered, wireless (or
perfect), bound book.

All from the same machine. Producing at least 3,000 per hour. Descriptive booklets on request.

GEO. JUENGST & SONS, Croton Falls, New York
WE HAVE NO AGENTS

TREASURER
R. H. MONTGOMERY

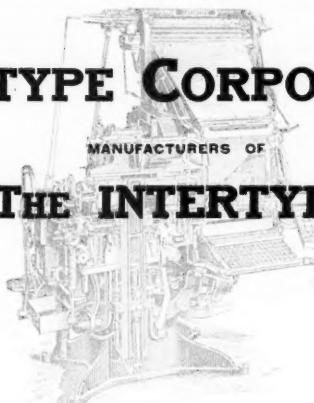
PRESIDENT
CHARLES D. PALMER

ASSISTANTS TO THE PRESIDENT
H. W. COZZENS H. W. MILLER

SECRETARY
A. F. J. WHEATLEY

INTERTYPE CORPORATION

MANUFACTURERS OF
THE INTERTYPE



GENERAL OFFICES AND FACTORY

FOOT OF MONTAGUE STREET

CABLE ADDRESS: INTERTYPE, NEW YORK

TELEPHONES: MAIN { 4740
4741
4742
4743

BROOKLYN, N. Y., March 6th, 1916.

TO PUBLISHERS AND PRINTERS:

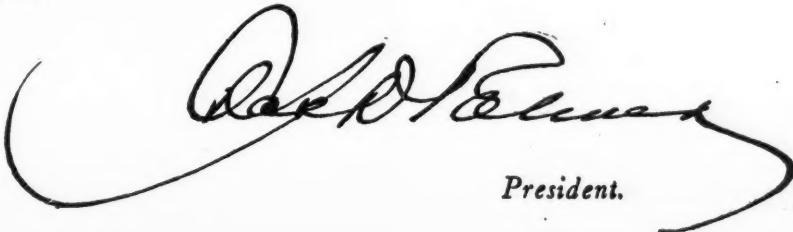
DEAR SIRS:

As one of the final steps of the reorganization of the International Typesetting Machine Company, the Reorganization Managers purchased for \$1,650,000 all of the assets of that Company. Those assets have been in turn acquired by this Corporation, chartered for that purpose.

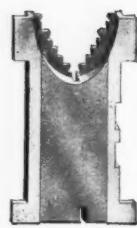
Among those assets are one of the most modern and best equipped manufacturing plants in this country and all the patents, rights, etc., covering a line-casting machine of tried efficiency. The Corporation has also taken over the services of the highly skilled technical staff developed by its predecessor and held intact during the period of reorganization. So equipped this Corporation starts its career free from bonded or unsecured indebtedness and provided with ample cash resources. Its policy and operations will be determined by a Board of Directors of known business and financial standing.

For information regarding its ability to meet its engagements you are referred to its bankers, the American Exchange National Bank, the Chase National Bank and the Equitable Trust Company of New York, the Brooklyn Trust Company, of Brooklyn, and the Union Trust Company of Providence, R. I.

It has been reliably reported to me that a rumor has been industriously circulated to the effect that the property was acquired merely to protect the interests of former bondholders and with a view to resale and liquidation. I characterize that statement as absolutely without foundation. The purpose of the Board is to continue uninterruptedly and permanently the manufacture and sale of Intertype machines and supplies, and to deal with the Printing Trade on the basis of fair play, fair prices and fair profits.



President.



The Intertype Stands for

PREPAREDNESS

THE right of this Corporation to manufacture and sell, and of its customers to use Intertype machines and supplies (including both Model A and Model B) has been sustained by decision of the United States Circuit Court of Appeals dated November 9th, 1915, and decision of the United States District Court dated March 1st, 1916, with the two exceptions below stated.

Of the forty-one patents originally sued upon, the Court of Appeals, reviewing the earlier suits, decided against the Intertype upon only one patent covering a special mold support long since discontinued, while in the later suit the United States District Court decided against the Intertype upon only one old style special display mold, for which a satisfactory substitute has been provided.

Such being the case, Publishers and Printers are urgently requested to inform this Corporation promptly of any attempt made by any salesman, agent or representative of any person or corporation to hinder or prevent the sale of Intertype machines or supplies by allegations of patent infringement or threats of patent litigation. Upon the basis of fair play and open competition, this Corporation is prepared to stand. It is also prepared, if necessary, to take appropriate action against the use of unjustifiable methods.

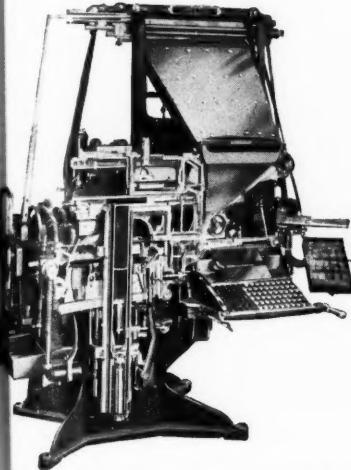


INTERTYPE CORPORATION

WORLD
RANI

Fair Play, Fair Prices, Fair Profits

WE OFFER



MODEL A
Single Magazine Machine



MODEL B
Two Magazine Machine



MODEL C
Three Magazine Machine

STANDARDIZED AND INTERCHANGEABLE MODELS

These machines are equal in material and workmanship to any slug casting composing machines on the market and superior at many points in design and construction.

MODELS X AND Z

Are standard Linotypes rebuilt with Intertype parts and improvements into efficient, reliable machines particularly attractive to country publishers in restricted fields because of price, terms and dependability.

SUPPLIES AND MATRICES

For Linotypes are accurately made and of the best material and workmanship.

1076
Intertypes
in Use

FOR three years the Intertype and Intertype supplies have stood the daily grind, under most critical observation in hundreds of offices, and made good.

3900
Users of
Intertype
Parts

WORLD BUILDING, NEW YORK.

316 CARONDELET ST., NEW ORLEANS, LA.

RAND-MCNALLY BUILDING, CHICAGO, ILL.

86 THIRD ST., SAN FRANCISCO, CAL.



THE INTERTYPE FAIR PLAY—FAIR PRICES—FAIR PROFITS

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Inc., etc.

OUR SUCCESS
is your insurance against a return
to inflated prices.

INTERTYPE CORPORATION

NEW YORK

CHICAGO

NEW ORLEANS

SAN FRANCISCO



**THE
FRANKLIN
COMPANY**

DESIGNERS, ENGRAVERS
OF PLATES BY ALL PROCESSES
ELECTROTYPEERS, CATALOG
AND BOOKLET PRINTERS

720-734 S. DEARBORN ST.
CHICAGO



**The Right
Motor in
the Right
Place**
Means
Success
for the
Printer
USE THE

Put each motor up on
a Sprague Pedestal.
Get them out of
the dirt.

Sprague Electric
Variable Speed Single-Phase Motors
to drive your job presses. Foot Control leaves both
hands free and insures the right speed at all times.
You will be interested in Bulletin No. G-4

SPRAGUE ELECTRIC WORKS
OF GENERAL ELECTRIC COMPANY
Main Offices:
527-531 West 34th Street, NEW YORK, N. Y.
Branch Offices in Principal Cities

Charles Hellmuth Inc

MANUFACTURING
AGENT FOR

KAST & EHINGER

PRINTING AND LITHOGRAPHIC

INKS

DRY COLORS, VARNISHES

—

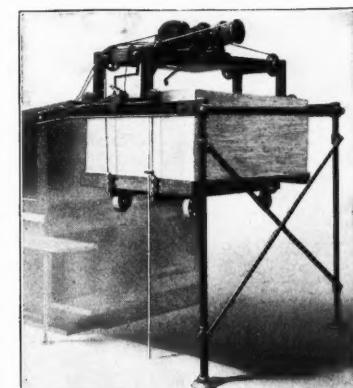
WORLD'S STANDARD 3 AND 4 COLOR
PROCESS INKS

—

SPECIAL OFFSET INKS

—

NEW YORK: 154-6-8 West Eighteenth Street
CHICAGO: 536-8 South Clark Street



If you increase the output of each cylinder
press 1,000 impressions a day, your net profit
is increased 60%. This extra profit will soon
pay for the machine that makes it possible—

The Rouse Paper Lift

*We have a book that tells all about it.
Send for a copy to-day.*

H. B. ROUSE & COMPANY
2214 WARD ST., CHICAGO

THE JAENECKE PRINTING INK CO.

PRINTERS

To be on the safe side in estimating costs should figure

INK

at double the former

COST

and make the consumer

PAY

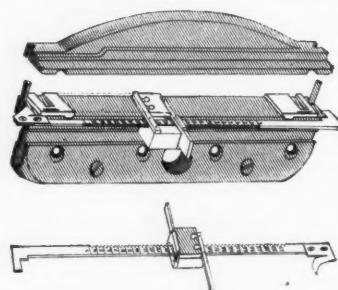
the difference

Branch Offices in

New York Baltimore Chicago
New Orleans Detroit
And From Jobbers Everywhere



FINE PRINTING & LITHOGRAPHIC INKS
NEWARK, N.J.



Spickler Variable Liner Gauge

This is a type gauge so constructed as to fit over the ends of the mold and bound securely by a leaf spring, allowing the operator to use both hands in completing the change.

Gauge will set all measures from 3 to 26 picas.

Gauge and 3-pica liners of 5, 6, 7, 8, 9, 10, 11, 12, and 14, with constant and 30-pica liners of each body, are equal to 414 liners — \$310.

Gauge is independent of the machine; is made of cold rolled steel, and is almost fool-proof.

"Is the best of the adjustable liners." — Robert Ross, *Machinist, Philadelphia North American.*

"There is no question of its practicability and use in small offices, or where a great variety of liners are used." — Thomas Williams, *Machinist, Philadelphia Public Ledger.*

Particulars furnished on request.

CHARLES SPICKLER

Philadelphia, Pa.

Box 5843, North Philadelphia Station

A "BIG SCOOP" FOR THE NEW YORK TIMES

The 100 STAR COMPOSING STICKS that they recently added to their equipment gives them a big advantage in their ad. room.

Each compositor can do his work faster, and the make-up man's justification troubles are eliminated because the type set in one "Star" is exactly the same as in another — all absolutely accurate.

You can have the same advantages

For sale by supply houses generally

THE STAR TOOL MFG. COMPANY
SPRINGFIELD, OHIO, U. S. A.

QUALITY

Service—Price

A Combination Impossible to Beat

"Satin
Finish"
Copper
and Zinc



All
Engraver's
Supplies

We guarantee our Copper and Zinc to be free of any foreign substances due to the fact that they are both scientifically tested in our factory.

The American Steel & Copper Plate Co.
101 to 111 Fairmount Ave., Jersey City, N.J.

BRANCHES AND WAREHOUSES

610 Federal St. 116 Nassau St. 3 Pemberton Row
Chicago, Ill. New York City London, E.C., Eng.

A Speed of 7,000 to 8,000 Impressions per Hour Is Guaranteed

WE HAVE SHOWN in previous announcements how the Stokes & Smith Press answers all requirements in ease of operation, speed of adjustment, etc.

But the one basic reason why it has a place in the modern printing shop is its ability to produce impressions at its guaranteed speed—7,000 to 8,000 per hour.

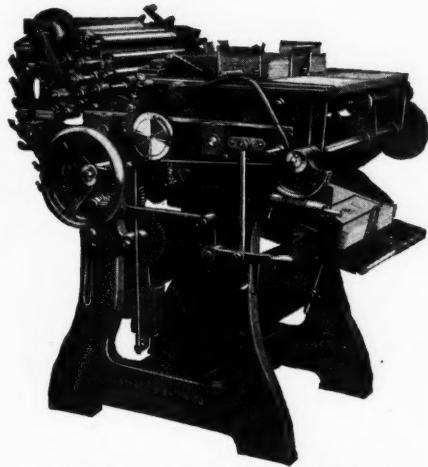
It is on this basis principally that it must interest you, and its success depends on its ability to *hold* to this basis.

There are in most every shop many jobs that go through with an exceedingly slim margin of profit. Even when figured on the regular basis, unexpected delays or alterations cause losses; and upon the rapidity with which these jobs can be put through on the presses depends the final profit—or loss. There are quite often long runs of average commercial work such as tags, letter-heads, shop forms, folders, etc.

With a Stokes & Smith Rapid Rotary Press such work goes through in a minimum of time—both in preparation and in actual running. It enables the careful estimator to make an excellent profit on work which otherwise would show very little, if any. At the same time quotations can be made and competitive orders obtained that would otherwise be out of reach.

Complete catalog on request, together with any special information you need, to give this press careful consideration. Write us to-day.

Stokes & Smith Company
Northeast Boulevard
Philadelphia



STOKES & SMITH RAPID ROTARY PRESS

All Ye Who Seek Profits!



Know the Monitor before you purchase a Wire Stitcher

LATHAM MACHINERY CO.

NEW YORK

CHICAGO

BOSTON

Standard High-Speed Automatic Job Press

The only automatic bed-and-platen job press on the market. Over 40% of our sales are to repeat-order customers.

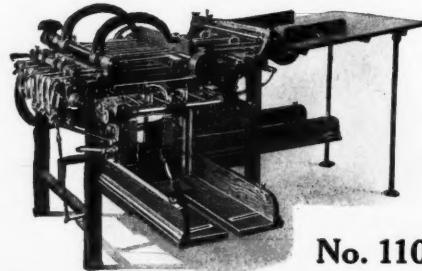
The only automatic job press that has stood the day in and day out test of the job department.

WOOD & NATHAN CO.

Sole Selling Agent
30 East 23rd Street, New York

Chicago Representative
Joseph S. Casler, 722 So. Clark St.
Philadelphia Representative
A. A. Fralinger, 2124 No. Front St.

Anderson High-Speed Job Folder



No. 110

Output 35 to 40 Thousand Catalogue Sections or Circulars in 8 Hours

You can not fail to appreciate what it means to have a folding machine that will do this, day in and day out—with a girl operator. This is one of the many reasons why the ANDERSON High-Speed Job Folder has met with such a great popular demand.

A post card addressed to us will bring you a list of users and detailed information about this simple, inexpensive machine with the "extraordinary" output.

C. F. Anderson & Co. 710 S. Clark St. CHICAGO

"Globetypes" are machine etched halftones and electros from halftones by an exclusive process. Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.

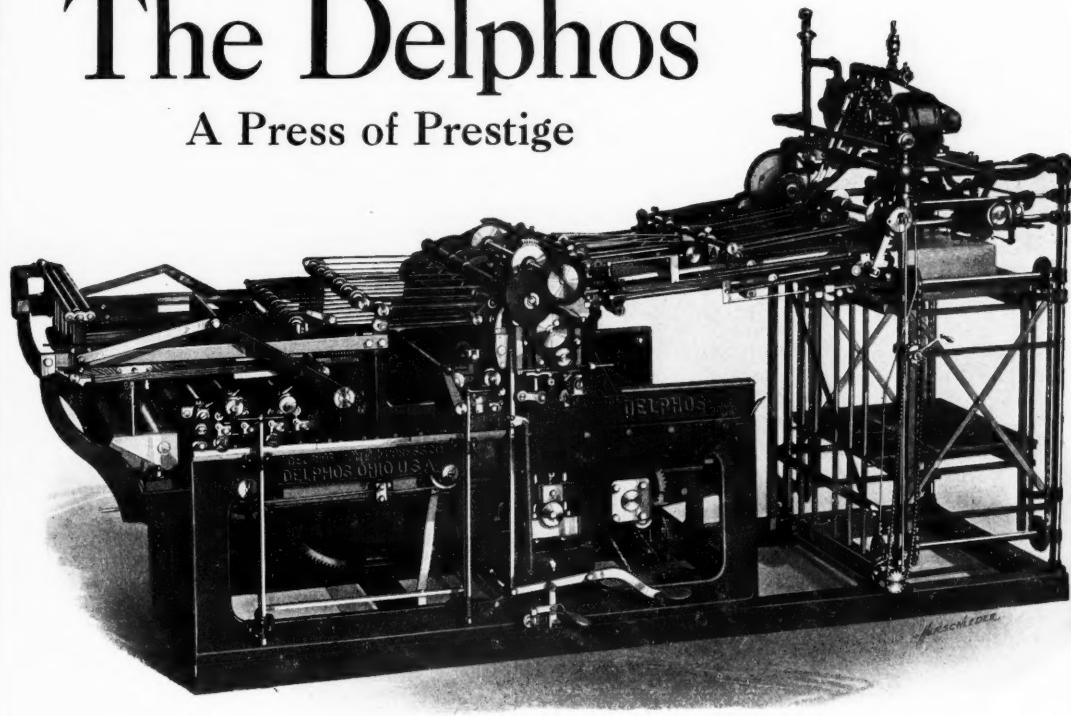


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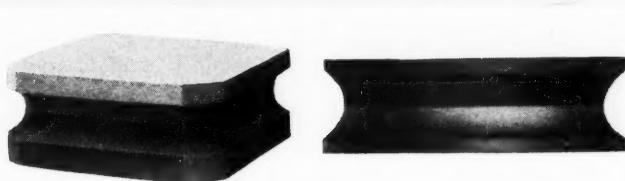
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THE INLAND PRINTER

The Leading Trade Journal of the World in the Printing and Allied Industries

A. H. McQUILKIN, Editor

Vol. 57

APRIL, 1916

No. 1

Issued promptly on the first of each month. THE INLAND PRINTER aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries.

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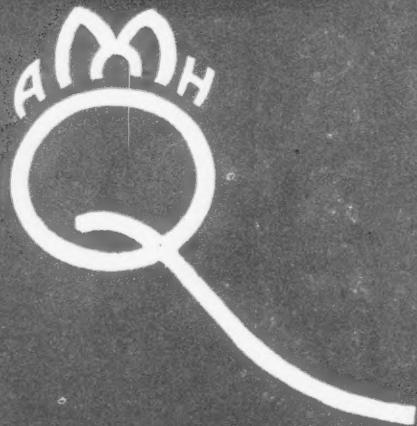
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APRIL, 1916

No. 1

The Main Chance

By ROSS ELLIS

WITHIN certain well defined limitations Jimmy Fox was a good salesman. He lacked constructive vision, as well as the plodding industry that carries a man day after day over the same weary rounds and by sheer persistence secures a comfortable total of routine orders; but, given a definite inquiry to work on, young Fox could put unusual fire and force into his sales effort. On several occasions he had secured business for the Blatchford Printing Company against the competition of shops really better equipped to handle the work; and though these victories were infrequent, with each one his self-esteem increased.

"I want more money," he announced to fat, good-natured John Blatchford.

"We all do," laughed his employer, "but—"

"I'm as good a salesman as Coombs, over at the Graves Print Shop," continued Fox, his narrow face flushed. "They pay him thirty a week."

"And he earns it," asserted Blatchford. "I'm fairly familiar with Graves' affairs, and I know. I figure that my sales-cost should not exceed ten per cent. Suppose we check up the actual business you have brought in during the past month. If ten per cent of the total is more than I've paid you, we'll revise your salary upward; if it's less, the revision will be downward."

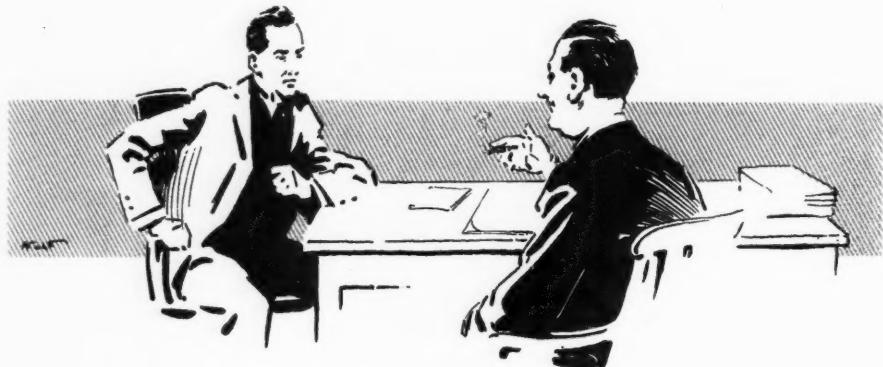
The salesman's eyes shifted. He knew full well what the result of such an adjustment would be. Also, he was very sure that Blatchford knew too.

"I ought to have twenty-five a week," he said, doggedly.

"Then go out and earn it, son," was Blatchford's reply. "Of course, if you don't like your job—"

Jimmy Fox walked out of the room without waiting to hear the completion of his employer's sentence. He might not like his job, but he was by no means ready to abandon it. The interview had been both a disappointment and a surprise. Who would have expected easy-going old John Blatchford to display so niggardly a spirit? The tight-wad!

Jamming on his hat with an angry gesture, Jimmy flung off down the street, muttering to himself some of the things he would have said to his employer save for a restraining prudence. Purely from force of habit, his feet bore him to and through the doors of Hannigan's Billiard Parlors, where he was wont to spend a goodly number of the daylight hours for which John Blatchford paid. Here he was sure of a sympathetic audience,



"I want more money."

for, by a peculiar coincidence, the salesmen who frequented Hannigan's Parlors were underpaid to a man.

"He's just like my Boss, the big stiff!" growled Hobart, the paint salesman, when Jimmy had told his troubles. "They don't know how to appreciate a good man."

"I gave him his chance," said Jimmy, darkly. He was feeling quite melodramatic by this time. "I gave him his chance and he didn't take it. I've been looking after his interests and not thinking of myself at all. But from now on I'm out for my own hand!"

"What can you do?" queried Hobart, much impressed.

"I can keep my eyes wide open for the main chance," said Jimmy Fox; and to avoid explanation of that mouth-filling but ambiguous speech he left the billiard-rooms. Then, from sheer lack of anything else to do, he started on his rounds in a perfunctory search for orders.

It is an old prospector's saying that "gold is where you find it." Sometimes the same rule seems to apply to business. An hour later Jimmy was on his way back to the Blatchford Printing Company with three juicy orders in his pocket, all of which he had taken at top-notch figures. There had been no special effort on his part. He had merely reaped the reward of being the man on the ground when the customer's need manifested itself.

"If I were in for myself, now," thought Jimmy, "I could job this work out to any of half a dozen shops in town and make a fat thing out of it. As it is, old Blatchford will scoop the profits and if I ask for more money he'll threaten to fire me."

He stepped into a doorway, drew the orders from his pocket and eyed them speculatively. An idea that had been lurking in the dark corners of his brain came to the fore.

"Anyhow, it will do no harm to find out what the Graves Print Shop would do the work for," he told his conscience. "I don't need to place the orders; I'll just get prices."

His conscience put up a feeble battle; but the result was never in doubt. Late that afternoon Jimmy Fox delivered to the Blatchford Printing Company one order, the least desirable of the three. The other two he had placed with the rival shop in consideration of a ten per cent commission.

"I've got to look out for myself," he argued. "An eye peeled for the main chance—that's me!"

In the days that followed, young Fox worked harder than he had ever dreamed of doing. He was in much the position of a married man who supports a second, and secret, establishment—with the same fear of discovery always hanging over him. To

keep his job with the Blatchford Printing Company it was necessary that he turn in a fair amount of business; and having tasted the delights of illicit profits he was not content unless his income from that source equaled or exceeded his salary. To accomplish this required intense and persistent effort. He had no time to spend with the habitués of Hannigan's Billiard Parlors. In fact, he now looked upon them not as fellow sufferers from the injustice of employers, but as a crowd of worthless loafers.

Latent abilities which he had hardly suspected began to manifest themselves. He found that instead of depending on the mere chance of finding customers ready to place orders for printing, he could frequently create orders by studying a prospect's business and submitting outlines of advertising ideas. He wrote to a trade journal and was pleased to learn that he could secure, without cost, pointers on advertising almost any kind of a business.

Keen, alert, forceful, industrious to a degree, Jimmy Fox was fast becoming a star salesman, and he knew it; but the knowledge brought little satisfaction. There was never a man with the salesman's temperament who did his best work for money alone. Jimmy missed the approving smile and jocular words of congratulation with which, in former days, John Blatchford had welcomed him when he brought in a sizable order.

True, the orders were more frequent and larger now than they had ever been before, and John Blatchford still smiled when he received them; but it seemed to the salesman that there was a hint of contemptuous amusement in that smile. Blatchford appeared always to be watching him.

"It's all my imagination," he told himself one day. "I know that I need watching, so I jump to the conclusion that Blatchford is doing it." He laughed unhappily. "I suppose all thieves feel that way in the presence of their victims."

It was the first time that Jimmy Fox had ever admitted to himself that the course he was following was actually dishonest. In the beginning, after he had once taken the plunge, he had for some time prided himself on the shrewdness which enabled him to live this commercial double life.

But the months had wrought changes greater than young Fox realized. To be a successful salesman requires more than shrewdness. It requires a many-sided development which may include even so non-commercial a thing as an ethical sense. Jimmy was past the stage of cynicism.

With sudden determination he turned back to the office of the Blatchford Printing Company and made his way straight to his employer's side. John Blatchford looked up from his desk, an expression of surprise on his fat, good-natured face.

"What's the matter?" he queried. "I thought you were on your way to the Welland Pottery Works to figure on that lot of time-sheets."

"I was," said Jimmy. Then,



"I gave him his chance."



Drew the orders from his pocket and eyed them speculatively.

after hesitating a moment, he spoke doggedly on: "Mr. Blatchford, I want to quit my job."

Blatchford raised his eyebrows. "Just so," he said. "A question of salary, is it? It's possible I might be able to do something for you along that line."

Young Fox shook his head. Again he hesitated. Two easy courses lay before him: he could persist in his determination to resign, knowing that he would have little difficulty in securing another position, or he could accept Blatchford's tentative suggestion of an increased salary and thereafter devote all his energy to the one company's service. Somehow, neither course seemed satisfactory. He was in a penitential mood. He cleared his throat and forced his eyes to meet those of his employer.

"You don't want me," he said. "At least, you'll not, when you know what sort of a second-story worker I am. Mr. Blatchford, I've—I've not been square with you. Instead of working for your interests, I've been watching out for the main chance."

"What do you mean by that?" asked his employer, pleasantly.

Jimmy swallowed hard.

"I—I don't know how to tell you," ... faltered, "but for the last six months you haven't been getting all the orders I've taken. I've been turning over to the Graves Print Shop almost as much business as I've brought in here."

"Good for you!" said Blatchford.

The salesman stared at him.

"Don't you—care?" he gasped.

Blatchford laughed. "Well, I don't know why I should," he chuckled. "I bought out the Graves Print Shop over a year ago, and Graves has been running it under his own name for a salary and percentage of the profits. He 'phoned me before he would dicker with you on the first lot you brought to him. I told him to go ahead. If imagining you were beating the old man out of something would stimulate you to work, I wanted you to hug your delusion."

Then his face became serious.



"I want to quit my job."

"It's all right to watch out for the 'main chance,' son," he said gravely, "but I guess you've found out by this time that the main chance that any one has for success is to put the best of himself into his work; and the only chance for happiness in one's work is to be on the square."

Views and Practices Regarding Apprentices

No. 4—By WILLIAM H. SEED

With the purpose of obtaining a consensus of opinion regarding the education and control of apprentices and the practices in operation in the leading printing-offices, this series of interviews has been undertaken by Mr. Seed, a newspaper man of experience, and a student of economics. He approaches the subject with a large sympathy for the apprentice. The value of a record of ascertained facts in arriving at just conclusions on what is best to be done for the trade by all interests is obvious, and to this end we invite the contributions of all directly or indirectly concerned in this symposium.—Editor.

ONE of the last offices I visited was that of The Franklin Company, of Chicago, where it was a great pleasure to meet Mr. Edward D. Moeng. He is another instance of the employer who wishes to do more for his boys than circumstances permit. In his case his unfortunate ill health is a great hindrance to the carrying out of his desires.

"My life-work is here," he said to me, as we walked around the office, which is devoted entirely to turning out high-class booklets, chiefly of an advertising character. "Ever since I served my apprenticeship I have had it in mind that if ever I got to be a boss I would give more attention to boys and be more liberal with them than my superintendent had been. I have had thirty-five years of training young men, and fifteen of them have been spent more or less in the printing business. Things are very different from what they were twenty years ago. In this advanced age, I believe apprentices to the printing trade should be high-school graduates. The larger percentage in the shop to-day have hardly a grammar-school education. There are so many attractive openings for boys now that employers should make a liberal proposition if they want the best, and we do want the best. We still take in a few from the grammar school, but the high-school boys know better what they want, whereas the others have to be kept four or five years before they find out what they would like to be. The high-school boy is much more likely to stick to the business because he has more sense, and he is more under the influence of parents who will advise him to make the most of his chances. In order to keep pace with the times, our products must be original, artistic, beautiful. They are not made on purely methodical lines as they were years ago."

This point of view, it is interesting to note in passing, comes from a man who has built up a great business in artistic booklets. The higher the class of work the more the appreciation of the desirability of educated and intelligent workmen.

"I believe," Mr. Moeng continued, "that if a booklet were published, giving in an interesting way the educational and other advantages to be enjoyed in the printing trade, together with biographies of our great printers and our great men who started their careers as printers, it would be the means of creating a desire for the profession on the part of the more intelligent young men. That is the recommendation I wish to make toward remedying matters. There are too many other opportunities for young men nowadays, and unless we make opportunities, and make known the opportunities, we shall get only the riff-raff among boys."

"There is a great tendency on the part of boys to seek cleaner work. They would rather be porters, messenger boys, or anything than dirty, inky printers. See what vast numbers of clerks are wanted, and there is plenty of supply because the work is clean. So we have to teach our boys to take a pride in their work. Why has not something been done on these lines? It is because the composing-room has not been run on a profitable basis from the boy's point of view. Therefore it does not attract him. There is not sufficient inducement for him. To save the business and put it upon the high level it ought to occupy, they should offer greater inducement to the more intelligent boys."

It was interesting to notice, as we walked from department to department, that the boys met Mr. Moeng and shook hands with him. They were his friends. But I doubt if they ever shook hands with those who were more immediately in contact with them. We stopped and had some conversation with a foreman.

"Boys are a nuisance," were his first words, and it was perfectly clear that the remarks apply here which I have made about other offices where no academic training is received by the apprentices.

"We are doing nothing now," said Mr. Moeng, sadly, "and I do not know what the future has in store for the printing business, seeing that the supply of intelligent boys seeking to learn the trade is not large enough for the demand."

To his intensely practical foreman I put the suggestion that boys should be allowed half a day off to attend school, and he pronounced in favor of it. This seems surprising in view of the way in which the suggestion was received elsewhere. No other foreman had a good word to say for it, and only the enthusiasts among the employers, and they are very few and far between. But I think the reason for this particular foreman's attitude is to be found in the way I happened to put it to him.

"How would you regard a proposal," I said, "to send boys to school half a day in order to have them instructed in those subjects which would be calculated to give them more interest in their work? I mean such subjects as grammar and composition, arithmetic, with special reference to casting up and so on, designing, the history and theory of printing, and so forth."

"Would the courses be arranged so that some boys could attend in the morning and some in the afternoon, so as not to leave the office without boys?" he asked. (I have always noticed that foremen do not want to be short of boys, much as they proclaim them to be a nuisance.)

"I suppose so," I replied.

The foreman pondered for a few moments over what was evidently a new idea to him, and at length he said, "I think it would be an excellent idea."

The key to his sudden conversion to an idea which I expected him to oppose was clearly to be seen. It would make the boys interested in their work! That was everything to him, and it is a valuable point to be kept in mind by the advocates of academic training for apprentices. Put the idea forward without explanation and you arouse a storm of opposition, or at least meet with indifference; but make it clear that you are really going to make better boys, because they will be more interested in their work, and the "bow-wows" are changed to "hear-hears." One might think it sufficiently clear that this is the object of all suggested academic training for printers, but it is not clear to those who have not thought of it. You are supposed to desire merely to make the trade more exclusive; to "do something for the boys" out of pure philanthropy, as one might clothe and feed them were it necessary, or as one might give them bean feasts out of pure good nature. Nay, more: if the advocates of academic training are not going to pay for it out of their own individual pockets they are supposed to be waxing

philanthropic at the expense of some one else. But point out that by making boys acquainted with the history and theory of their craft, and teaching them not only the "how" but the "why" of it, you make them better because more intelligent, more teachable and more adaptable, and you win sympathy. It is true that an intelligent printer is a more intelligent man, and a better citizen; but that consideration, unfortunately, will not move a great many people. They are not in business for philanthropic, patriotic or humanist objects. It is necessary to use the argument of expediency. Show that education, like honesty, is a good policy, and many men, who otherwise would not look at it, will adopt it.

Little Neglects and Large Losses

By S. O. S.

WHATEVER the medium of communication between the printer and the customer may be at any time or times, it is obvious that it should be made to measure up to the responsibilities placed upon it. A neglected telephone call may mean little, but it may also mean very much. The telephone in a service business such as the printing business—using the term to include all the arts that are included in printing—is with few exceptions wastefully used, and if we could take toll on all the useless "hellos" that are interchanged at the established rate for telephone service, we would have a considerable reduction in our telephone bills. Training in the use of

191

Mr.....

WHILE YOU WERE OUT

There was a telephone call to-day at.....o'clock

from Mr.....

who said.....

He wants you to call up.

His number is.....

Fig. 1.—Convenient memorandum for telephone calls.

the telephone seems an absurdity, but who has not had experience in calling up a number to be greeted with "Hello," instead of the name of the person, firm or company called up. Imitatively, as mate calling unto mate, we say "Hello." "Who is this?" "Who do you want?" "Is this Notes & Bills?" "Yes." "Is Mr. Bills in?" "Wait and I

will see." Over the telephone comes a faint calling, "Is Mr. Bills in?" (medley of voices, sounds of hammering, remote whistling) then a hoarse male voice, "Who do you want?" "I want Mr. Bills." "He ain't here just now. Anybody else do?" "I want to leave a message for Mr. Bills." "Wait a minute." (Remote male voice, "This guy wants to leave a message for Bills—get it off'n him." Feminine voice, "Hello! Hello! What is it?" "I want to leave a message for Mr. ——" B-r-r-r, click, click—plunk!" (Another feminine voice—very rapidly)—"Operator, operatoroperatoroperator—o-p-e-r-a-t-o-r! I wasn't through yet—I mean you cut me off—I want—" "Number please, number please, number please, number please, number please." "Ah, er-er," "Number please." "Givma South 4284." (Business of

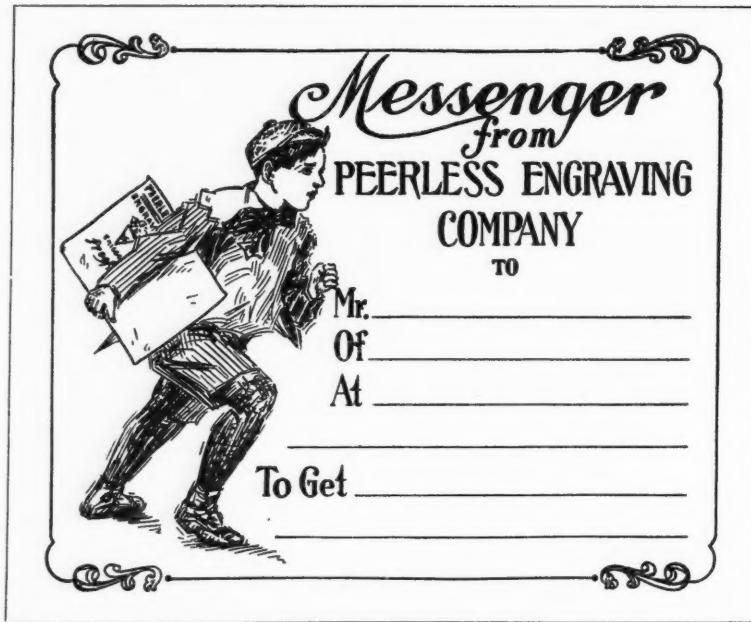


Fig. 2.—A messenger blank saves time and patience.

waiting.) "Hello! Hello! I was cut off—I—" "Who is this?" "Folio, the Printer—I was—" "Oleo?" "No—no! Folio—F-o-l-i-o." "Yes?" "I wanted to leave a message for Mr. Bills, and—" "Oh, yes. Just a minute please." (Business of waiting.) "Yes?" "Please tell Mr. Bills that his proofs will be ready at ten o'clock tomorrow, and arrange for a quick O. K. so that we can get the job off in time. Have you that all right?" "A-l-l right."

Mr. Bills on returning to his office fails to notice a torn scrap of paper on his desk on which is scrawled in faint pencil marks, "Mr. Solio wants his roofs mended at ten o'clock."

Mr. Bills does not O. K. his proofs. The job is not made up. We wait for Bills. Bills waits for us. Time slips by. That job so important to Bills is not done on time. We are sore at Bills; but what is worse, Bills is sore at us. Bills is a customer. We need him. He needs us. Here is a little form (Fig. 1) that will help to prevent our exaggerated misunderstandings. It speaks for itself and the forethought that surrounds it. Think it over.

Solomon says, "As vinegar to the teeth and smoke to the eyes, so is the tardy messenger to him that sent him." How very true. Gaze upon the foreman waiting for an O. K. Then walk up the street and observe the gleeful messenger boys having a duel with the messenger's bags. The long straps enable the belligerents to swing the bags with wide sweeps, and the skill in their use shows the result of frequent practice. When the game is off, and the demure or truculent Mercuries come to heel, the foreman relieves his feelings as best he can while the sportive youths eye each other understandingly.

One of the principal printing-houses in the West has a man who understands boys. There are many messenger boys in the employ of the house, so this man has organized them, and put them on a profit-sharing basis. A schedule has been compiled—a schedule of distances—and any boy making better time than the schedule is credited with a "pour la Merite" in the form of certain coins of the commonwealth. The items are small, but at the end of the week they have mounted up sufficiently to give a very appreciable premium as the reward of dispatch. The result is that the boys study short cuts by which to make time, and skylarking is too expensive to be indulged in. The vinegar and smoke business is inconsiderable in that establishment.

Dispatch having been made worth while, the next step undertaken is that of deportment. The deportment stuff is not so very academic, and is confined to suggestions that a boy looks better and feels better who lifts his feet and does not drag them like fins; that there is no loss of independence in saying "Yes, sir," or "No, sir," instead of the bare affirmative or negative; and also that there is good advertising in the politeness that is shown by taking off the hat or cap in going into an office or room.

Oral directions given to boys are not always clearly understood, and mistakes frequently happen that can be avoided by filling out a blank such as the messenger blank reproduced on the opposite page (Fig. 2).

The Typography of Advertising

By S. H. HORGAN

BENJAMIN SHERBOW, the artist in the use of type, talked recently before the "Graphic Group" of the American Institute of Graphic Arts, New York, on "The Typography of Advertising," and those who had the pleasure of hearing him enjoyed a rare treat, for Mr. Sherbow has a wonderful vocabulary, sparkling with phrases new in their application to type-arrangement. In fact, Mr. Sherbow treats a good type-page with all the enthusiasm an art critic would bestow on a beautiful painting, leaving his hearers with an increased appreciation of proper type-arrangement, which amounts to admiration.

For years Mr. Sherbow schooled himself in his art by "playing" with the rearrangement of all manner of printed things, studying out reasons why this or that construction was good or bad, and striving always to improve on any piece of typography. He showed some of the early combinations of type and decoration which he made. His lecture was illustrated with exhibits of the good and bad in advertisement designing. But one can get a better idea of the value of his talk from the following excerpts from it:

FIRST

In 1915, under the sixteen classifications listed below, The New York Times published 4,764,143 agate lines of advertising—2,464,148 lines, or 1,026 pages, more than any other New York morning newspaper:

CLASSIFICATION.	AGATE LINES.	CLASSIFICATION.	AGATE LINES.
Automobiles	529,953	Men's Furnishings	314,092
Boots and Shoes	76,115	Musical Instruments	261,269
Charity and Religious	63,037	Books	344,581
Druggist Preparations	174,035	Railroads	68,960
Financial	947,579	Steamship and Travel	296,509
Hotels and Restaurants	253,910	Tobacco	144,023
Jewelry	69,861	Women's Specialty Shops	434,746
Beverages	105,864	Miscellaneous	679,609

The circulation of The New York Times (over 320,000 copies every day, including Sunday) represents in one grouping the largest number of discriminating, intelligent and prosperous readers ever recorded by a newspaper.

"In advertising, typography is merely the servant of the advertising idea. It should not exist for itself at all. It should never obtrude by a display of dexterity for its own sake. It is merely the medium through which an advertising idea is given the physical form that will enable a reader to grasp, with the least expenditure of time

Fig. 1.—A three-column advertisement which lacks force.

and effort, what is being said to him. Any decided eccentricity of arrangement, that obstructs the clear flow of the text, puts a stumbling-block in the reader's path that injures the chances of the advertisement to get itself read. In this connection I remember to have read somewhere: 'When an idea will not bear a simple form of expression, it is the sign for rejecting it.'

"I am accustomed to think of type always as something to be read and not as a gray block prettily patted into a desired shape to take its place in a decorative scheme. But to make a thing easy to read is not enough. A piece of advertising may be easy to read and yet look so dry and humdrum that it attracts no attention to itself.

"Take for instance this three-column advertisement of the 'New York Times' which appeared in its own columns (Fig. 1). It is easy enough to read, but it lacks force. There is nothing about it that would particularly invite reading. I was asked to reset this advertisement, with the result as shown (Fig. 2). I have used only the same number of agate lines, but in two columns instead of three because that permitted of a better arrangement. I will let you decide for yourself which of these two advertisements would be more likely to attract and hold your

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Fig. 2.—The same advertisement reset by Mr. Sherbow in two columns.

attention if you saw them in your daily paper, and which of the two would leave you with the impression of a vigorous newspaper.

"When given a piece of manuscript which, let us say, is to be made into a full-page magazine advertisement, I have first to understand clearly what it is all about, or, in other words, to analyze the text and decide on the relative importance of its various parts, so that the types can be made to emphasize what is vital and to subordinate what is not.

"Now, when a reader does you the courtesy to listen patiently to something you want to tell him, the least you can do is to bend every effort toward an economy of his time and attention. Indeed, if you expect at all to hold his attention, beyond the first sentence or two, you must make it easy for him; you must smooth his path with all the skill at your command. Here is another 'Times' advertisement (Fig. 3) and the same matter

as I reset it (Fig. 4) using a little more space.

"The man who designs printing has to ask himself this: What is this piece of advertising intended to accomplish? How can I make type do its most effective work in helping the reader to a quick understanding of the advertising story; how can I make it easy and still easier for him? And if he attacks the job in this spirit, even though his skill is not great, I believe he will go farther toward making good advertising than the designer who is concerned merely with producing folderolly miscalled artistic printing."

TIMES BUILDING TIMES SQUARE

Large, light rooms, with all modern equipments, to rent in the Times Building—the centre of New York's many activities. 2,050 square feet on a floor, making six or more rooms. Suit lawyers, physicians, real estate men, architects. Building open day and night. Elevators always running. Trains and cars in all directions. Subway station in building.

Renting Agent—Room 406. Telephone 1000 Bryant

Fig. 3.—The work of a newspaper composing-room.

Times Building

Times Square



Large, light rooms, with all modern equipments, to rent, in the Times Building—the centre of New York's many-activities.

2,050 square feet on a floor, making six or more rooms. Suit lawyers, physicians, real estate men, architects. Building open day and night. Elevators always running. Trains and cars in all directions. Subway station in building

RENTING AGENT—Room 406
Telephone 1000 Bryant

Fig. 4.—The same advertisement reset by Mr. Sherbow.

THE AD.

A thing of beauty it may be,
But if it speaks but that to me
It will not speak to bring the scads
I look for when I pay for ads.

Specialty-Printing Problems and How to Overcome Them

No. 3—Numbering Theater Tickets

By CALVIN MARTIN



ROBABLY there is no system of numbers used to-day that is more complex and so little generally understood as numbering theater tickets. There are in the country over thirty-seven hundred theaters requiring numbered reserved-seat tickets, and added to this the hundreds of outdoor attractions and circuses, it makes quite a business during the course of a year. Not only must the tickets be numbered accurately, they must also be banded in sections, certain rows one color, other rows another color, and be placed in regular order from the front to the back of the house.

Many theaters will have each row lettered, odd numbers on one side of the house and even numbers on the other side, and each row in the center of the house commencing at 100 or 101, in order to assist the patrons practically to seat themselves. With all of these theaters, there are no two numbered alike.

This country was the first to perfect a system for numbering and lettering theater tickets, and our tickets are being shipped all over the world. In England there are only two houses making any pretense at turning out this class of work, and on the continent it is necessary to go to Vienna before one can secure a satisfactory set of tickets.

Row	ORCHESTRA				BALCONY				BOX				White	Rose	Lilac	Blue	Red	Pearl	
	L	R	L	R	L	R	L	R	L	R	L	R							
A	17	18			29	30			6				1	47	21	9	27	4	4
B	17	18			29	30			6	6			2	47	21	9	26	4	4
C	17	18			25	26			6				3	46	21	9	26	4	4
D	17	18					27	28		6			4	46	21	9	27	4	4
E	17	18					27	28		6			5	43	21	9	27	4	4
F	19	20					27	28		6			6	43	21	9	27	4	4
G	19	20					27	28		6			7	36	14	8	27		
H	21	22					27	28		6			8	36	14	8	27		
	23	24					27	28		6			9	31	14	8	20		
K	25	26					27	28					0	31	14	8	20		
L	25	26			Odd only		19	20						406	182	86	254	24	24
M	25	26			Even only		19	20											
N	25	26					Odd only												
O	23	24																	
P	25	26																	
Q	23	24																	
R	25	26																	
S	25	26																	
T	25	26																	
U	Odd only																		
V	Even only																		
W																			
X																			
Y																			
Z																			
	203	203	91	91	43	43	127	127	12	12	12	12							
			White	Rose	Lilac	Blue	Red												

*Omit 3. †Omit 4.

Working chart taken from diagram of theater.

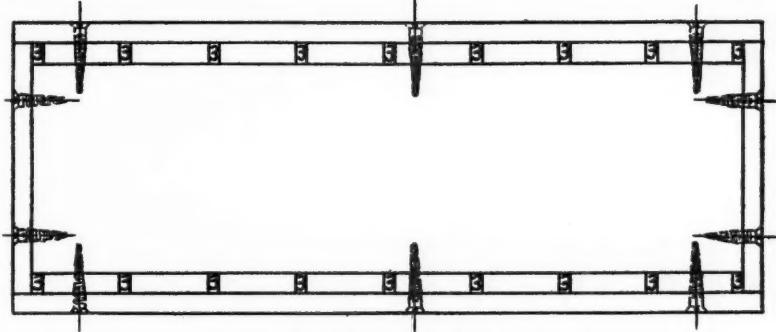
At a meeting of the old-time printers in New York a short time ago, I talked with no fewer than nine who claimed they made the first set of numbered theater tickets in this country. However, it may be that each

had the same method of numbering—by collating and sorting.

As the business became more established, hand numbering-machines, with all the characters, were introduced. From this to the paging-machine was but a short step. As this began to weaken in meeting the demand, larger machines were made and as many as twenty-four heads were set on long bars and worked at one operation. This worked very well in the earlier days when the seats were numbered

consecutively in sections. Running two to three hundred in large sections, the gang series of heads were quite satisfactory. Soon, however, house architects began lettering or numbering each row. This forced the printer to stop after numbering a row, turn all the heads back to 1, then turn ahead the row wheel and start all over again. The machine was running only about fifteen per cent of the time. Something had to be done.

Chicago produced the first automatic power machine for numbering tickets. This machine was built like a paging-machine. In front, on the feed-table, were placed feed-rollers that took the strip of tickets having the face printed on and automatically fed them under the numbering-head. These strips usually contained ten tickets, being about fourteen inches long and about three and a half inches wide, with space left at the top of coupon for the numbering. Each ticket on the strip was of different date or perform-

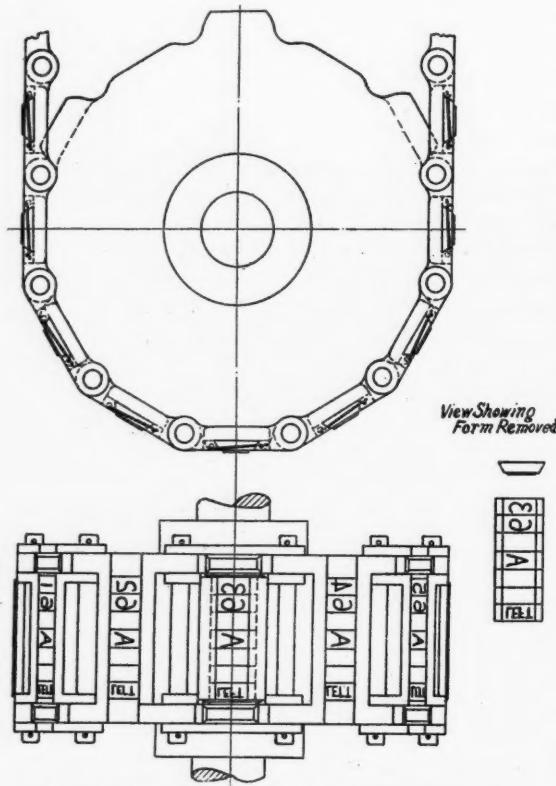


Plan of numbering-blocks.
Center block 73 by 19½ picas; outside side pieces 77 by 2 picas; end pieces 23½ by 2 picas;
space between characters 8 by 12 picas.

ance number. Attached to the head was a skipper wheel that allowed the head to repeat the number of times there were tickets on the strip, then automatically change. When rows were added to the numbering, the operator had only one head to change and set back. These machines had an output of about eighteen thousand an hour.

About this time another system came into practice. In looking over the seating floor of a theater you will usually find that every row commences at 1 or 101. By using a table of these figures it takes only a moment's time to find how many of the various units are needed to seat the house. Any row having eleven seats or over has two 1's. Any row having twenty-one seats has three 1's. If thirty-one seats, there are four 1's. I show a table of these figures. When once started at 1, all that is necessary to find the next unit is to watch how many of the last unit used are dropped, and subtract from the last number. An average order of fifty-four sets of tickets will print three hundred to four hundred impressions without a change. As the blocks are all light and each block represents one character only, it is quite simple. The record of a season's run on this work shows about five completed tickets to an impression. This gave one 10 by 15 platen press, running at fifteen hundred, an output of about fifty-four sets complete in eight hours, about nine hundred to a set, allowing two hours for changes. As this system was developed, fifty-four tickets were numbered at once, using a half-sheet of cardboard.

While this article is intended to describe the various ways of numbering, the cutting of theater tickets is no boy's work. In order to count up quickly, the men in the box-offices demand every ticket exactly the same width. Their method of counting is different from the printer's; they snap the tickets, and if one is a trifle narrower or wider, it



View of chain numbering-device for numbering theater tickets.

of an ordinary ticket. On each of these surfaces is placed a different date or performance number. Attached to this cylinder-head is an indicator that will move the head one space at any given number of impressions from four to two thousand. In front of the printing-head is a sprocket-wheel head carrying an endless chain. A space is made on each link of this sprocket-chain to admit a complete beveled assembly of the different characters of a ticket, say, Right K 26. We will take an ordinary seating plan. The section to the right of the orchestra will contain 234 seats at \$2. The center section will have 194 seats at the same price. The left section will have 237 seats at the same price. This makes 665 seats. Now, this chain will have 665 links with characters so assembled in sections that the top ticket on each section will be the first ticket in the first row of each section. The indicator has been set to turn the dating-wheel every 665 impressions. Imagine the result. The tickets for the whole orchestra section have been printed and numbered for two weeks, fourteen sets, in half an hour, and from only one form.

Printers who are making a close analytic study of the comparative merits of various printing machines are appreciating the importance of rigidly *conditioned* determinative tests. As like conditions produce like results, the machines which meet the greatest variety of conditions are the most desirable, therefore printers are finding out that the money is made on small fast machines, not only in the actual output but in the superior flexibility in meeting the variable demands of the trade.

is almost impossible to count that way. Paper-cutters have never been able to give a perfect edge. Even if you were assured every ticket was cut exactly one size, the smooth edge of the ticket is not as easily handled as the shear or rotary cut. Nearly all of the modern progressive ticket men now use the slitter edge. This is made to work at right angles, automatically, feeding in the strip lengthwise; then it passes over a gang of slitters that deliver each set of tickets in a separate hopper ready to be banded.

A novel automatic machine that seemed to be an advance in this line was recently tried out. It is a small machine printing but one ticket at a time, but having a speed of nearly twenty thousand an hour. It consists of one flat-bed printing-head for body of ticket. Back of this head is a cylinder with fourteen flat surfaces the size

ORDERS
Many orders, too
precise
Come from folks
who aren't wise
To the fact that
other brains
May be used in
making gains



This is a specimen of high-speed printing on a 10 x 12 inch press by the Hill-Igoe Company, 117 W. Harrison Street, Chicago. Design and lettering by the Technical School of the Illinois Institute of Technology.



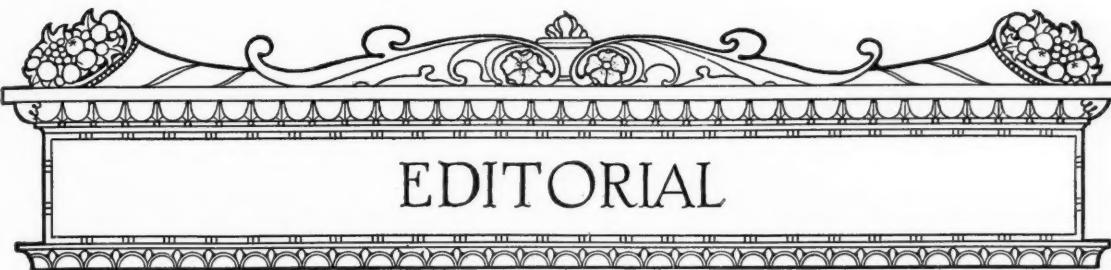
BE READY

DO what you
should do
and many things
will do of them-
selves.



J.L.F

This is a specimen of high-speed printing—2,000 impressions an hour. It was fed by the Miller Platen Press Feeder on a 10 x 15 C. & P. press by the Cahill-Igoe Company, Printers of Quality, 117 West Harrison Street, Chicago. Design and lettering by J. L. Frazier, instructor Inland Printer Technical School and I. T. U. Course of Printing.



EDITORIAL

The Barren Stalk. A printer offered some ungentle satire a short time ago to an apprentice on the lad's return from one of the technical schools. His comments were overheard by the superintendent. On the first opportunity the printer was laid off. This seems severe. But in order to have a good crop of men or a good crop of corn, the barren stalk which scatters its undesirable qualities into the ears of men or corn must rightfully bear the burden of its own injurious influences.

Gasmakers to the Rescue. The preponderating status of Ger-many in manufacturing chemicals and dyes is said to be largely due to the ability of the population to appreciate the value of all industrial and chemical developments, and to plan, under the direction of capable scientists, correlations between various kinds of manufactures whereby the waste of one factory becomes the raw product of another. The Illinois Gas Association is now agitating a systematic study of the by-products of gasmaking, with a view of relieving the color situation, and also of aiding the manufacturers of explosives in meeting the demands of preparedness. Verily, Necessity is the mother of invention.

The Service Idea. As no one can know the geography of a country so well as the one who has traveled over it, so no one can know the verities of advertising and selling so well as the man who has acquired his knowledge by actual contact with their problems — and without prejudice. The variety of means for advertising requires a high standard of selective judgment to determine which form and which supplementary forms are most desirable. Printers are awakening to the fact that printing is in the main a service business rather than a manufacturing business. A manufacturing business is founded on cost plus profit. A service business is founded on a recognition of what that service accomplishes. But printers themselves have dwelt so long on prices that they find it difficult to think much beyond the mechanics or the artistry of printing, and the buyers of printing have of course accepted the printers' mentation. Printers have traveled over the ground of adver-

tising and selling, but too many of them do not know they have done so. The business literature turned out of their establishments has not appealed to their imagination to be an influence for making sales for some one — the literature has been looked on as so much jobwork to be figured at cost plus profit.

Timothy Cole's Work. From the portrait of President Wilson was reproduced by the half-tone process in our March issue, we are informed did not desire or intend that his work should be reproduced in this form. Any reproduction of a wood-engraving is merely suggestive of the beauty of the original print, and is, therefore, inadequate, and still it may injure the market for the original prints. The making of the original block entailed an expense of over eight hundred dollars. A limited number of signed copies have been printed and are for sale by George J. Beyer, room 703, 489 Fifth avenue, New York. We offer this explanation to satisfy the inquiries of discriminating collectors and to right as far as possible an unintentional wrong done to Mr. Cole. The signed wood-engravings are priced at fifteen dollars each.

Mexico a Pioneer in Printing. Though the same facts have appeared in these pages in past years, we are reminded by Alfred E. Keet, of New York, that it is of timely interest to note that the first printing-press on this continent was set up in Mexico City, whither it was brought through the efforts of Zumarraga, first Bishop of Tenuchtitlan. This was in 1536, a hundred years before the British colonies in North America had one. Before the end of the sixteenth century, books had been printed in a number of the Indian tongues; whereupon Bishop Zumarraga committed the vandalistic act of destroying all the written Aztec (Mexican) archives. Mexico's first newspaper, *Mercurio Volante*, was established in 1693; and it was during this century that Mexico City, under the Spanish domination, became quite a learned center, much encouragement being given to writ-

ers. Prior to the Spanish invasion, picture-writing, closely resembling the hieroglyphics of the Egyptians, was practiced by the Aztecs. Thus in 1519, when Cortez and his army reached the shores of Mexico (Anhuac), the coast-dwellers sent the news to their Emperor Montezuma by means of a large cloth, or tapestry, on which they had depicted graphically, in moving-picture style, everything relating to the arrival and subsequent movements, appearance, arms and accoutrements of the Spanish invaders.

"Benefits Forgot." When we buy merchandise or services **"Forgot."** we usually receive an itemized account of the things or services purchased. We have an opportunity to check the values we received for our money. When we join an organization, however, we pay some money and pledge our personal influence and support. Some of us not only neglect our money dues, but declare that the organization does us no good. An explanation of the indirect benefits we enjoy from the general influence of the organization seems too remote for us to consider; but suppose we received a bill of particulars of the valuable aids we received and are receiving directly and indirectly, and set off against these particulars was the amount we paid and the amount of our own personal service in the cause, the "Benefits Forgot" would revive in our minds.

Oslerizing Old Printers.

If a man is paid for what he knows, it seems illogical that printers should become afraid of losing their occupations on account of an accumulation of years. A printing-press manufacturer has devised a "low-down" press so that the lack of spring in old bones will not destroy the availability of a wise and experienced old head. One of the problems facing organized labor has to do with changing conditions that hasten the Oslerizing of old men. Distribution used to take up the slack for the old men in years past in the composing-room. Now it is becoming necessary to destroy distribution. Distribution is now esteemed to be that handful of pi for everybody to dump his unaccounted minutes on. It is the unknown quantity in determinable time. It is being abolished. But the old men should not be abolished simply on account of their years. There are a great many old men that are barely out of their 'teens. We guess if old Ben Franklin lived in this age there would not be much in printing or engraving or lithography that he would not know. Would anybody fire him because he was old? No. Business men would be standing in line to hire him just to sit in an easy chair and tell them things they didn't think of before, but which would be perfectly plain

as common horse sense when he would put it to them. We have a great respect for men of years — men who keep their heads young and growing.

Waste and Wastefulness.

Lessons of the past showing the penalties of wastefulness have little influence upon individual persons when the penalties are indirect and the cause and effect have a more or less remote correlation. Mr. William Bond Wheelwright takes occasion to remind the readers of the *Boston Chamber of Commerce Bulletin* that the present shortage in paper-stock had its relative parallel only during the Civil War. Rags were practically the only material for papermaking in the early sixties and, following the law of a sufficiently compensating demand, rag-saving was practiced to a considerable extent. But where thrift is not inculcated, and ease is of greater value than small saving, the saving of paper, rags, or other waste having a small individual but a large collective value, and a vast indirect value, will not be practiced. Secretary Redfield has issued an appeal to save waste paper-stock. Commander Booth, of the Salvation Army, sees in this appeal a possible loss of support to that organization, as a round sum is gained by the Salvationist workers in gathering and selling waste paper. But whether the Salvation Army or other workers are engaged in the business of collecting is all one to the papermakers and the printing trades if the business is thoroughly organized so that many hands will make light work and economical work of the collecting. An organized plan of collecting through neighborhood depots would seem to be the most economical method, where those who desired to give might give and those who desired to sell might sell — but the desired paper-stock, whether waste paper or rags, would have a known receiving place.

American Business Methods in Europe.

American business methods are invading Europe, even at the present time of stress and strain. For good or for evil, this process will probably go on with redoubled force when the war is over. International competition will see to that. Meanwhile the way is being prepared. America has preached business efficiency and so has Germany, and in Great Britain, at any rate, the conviction has grown that they can no longer afford to stick to time-honored methods. It is not difficult to forecast that Great Britain will look rather to America than to Germany. Temperament, national pride and a common language are strong forces all pointing across the Atlantic rather than across the North Sea. Within Great Britain the Scotch have

always had the name for being perhaps a little more canny, practical, and therefore a little more efficient than the "puir Southerner." That reminds us. A typical American magazine has found its way to our desk, with its typical gospel of efficiency, of the value of advertising, and of the dethronement of Mr. Justice Precedent. The title of the magazine is *Impressions: A business magazine of character*. Its editor is G. E. Whitehouse, and the most remarkable thing about it is that his address is Edinburgh, and not Chicago or any other American city. This fact should constitute a hint to American business men. We shall not offend anybody if we state the obvious truth that John Bull, like every other belligerent, is having a good deal of starch taken out of him, and it should flatter Americans that he is looking toward America for new ideas and new methods. And he is looking toward America. Some of the best business houses in Great Britain have excellently written full-page advertisements in this little Americanized and Americanizing magazine. The very first which catches our eye is a tasteful appeal to us to invest our advertising money in *Punch*, which hitherto painfully respectable paper forgets to remind us of its lineage and its aristocratic standing, and merely stands forth as "The Dividend Payer." Among other leading papers to do the same are *The Nation*, *The English Review*, *The Strand* and *The Review of Reviews*. A significant feature is the prominence of office equipment and "advertising advertising." All this seems very American. It only arouses in our minds one questioning thought. Should we not ask ourselves whether there is not a danger that our efficiency shall run too much to distribution and not sufficiently to production? In the long run victory will go to those who combine efficiency in all departments. What if John Bull learns one kind of efficiency from us, and another from his German foes? We must not be behind either him or anybody else. We can't afford it.

Bindery Production Records.

In no other department of the printing business is there as little known about actual records of production as in the bindery, and in no other department is there greater need. The multiplicity of operations that must be performed in the bindery — too many of which are overlooked by the estimator when giving a figure on a piece of work — make it difficult to secure accurate records on work done in this department, yet for this very reason, if for no other, an extra effort should be put forth to secure them. Not any of the books on bindery work give anything on the subject, and

what few articles have been published are mainly the results of efforts in this direction in one particular bindery rather than the averages taken from a number of binderies. Such records are valuable to the shop in which they were produced, but, owing to varying conditions, can not be used as an accurate guide for other shops.

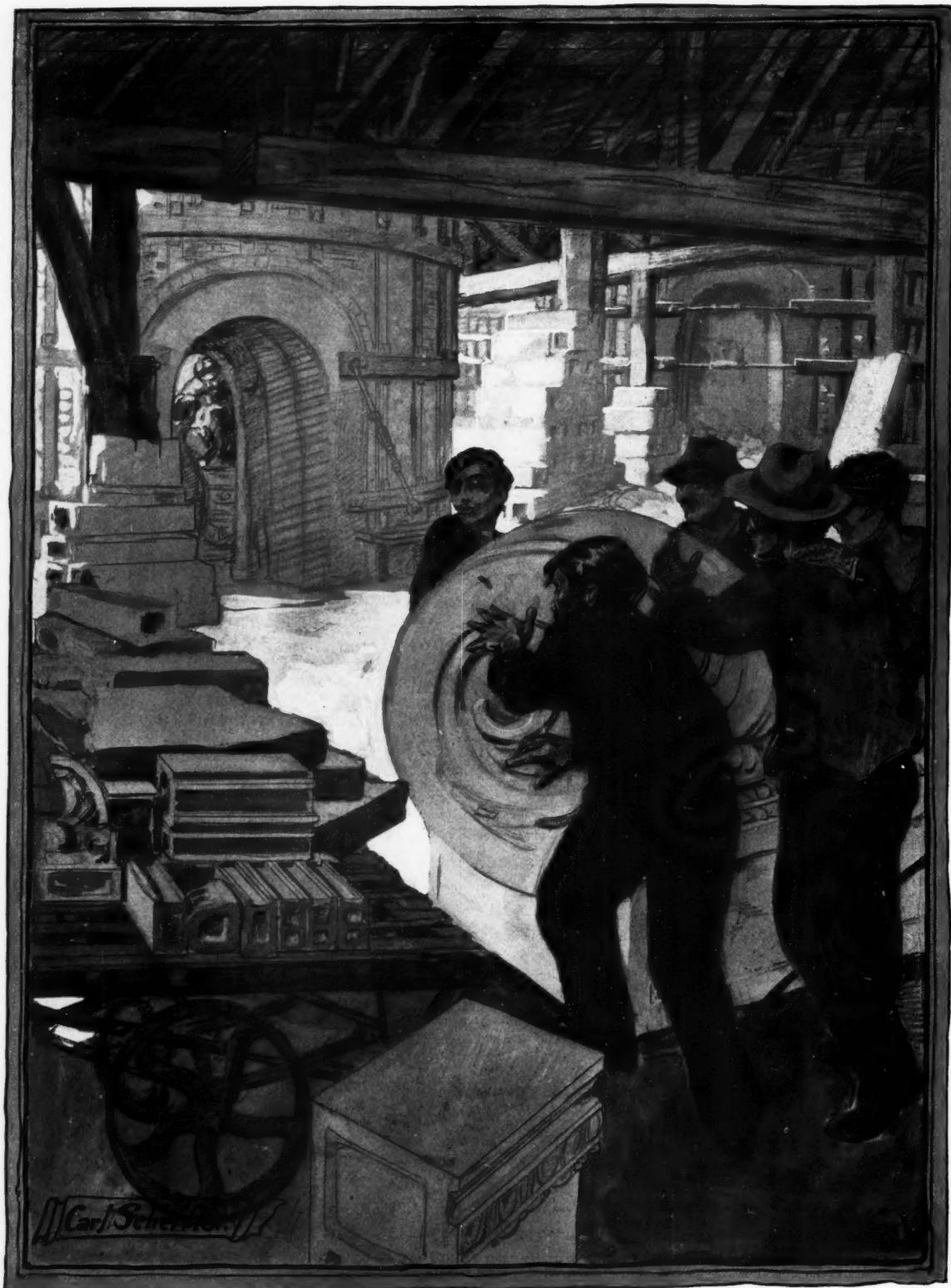
How many sheets should a girl fold in an hour by hand — one, two or three folds? How many sheets will a folding-machine of a certain class fold in an hour? What is the proper production per hour for tipping on sheets? The list could be extended indefinitely; but how many employers can tell correctly, not what can be or has been accomplished in one particular hour, or for a stretch of, say, two or three hours, but what is the actual average extending over a period of several weeks or months?

The advantages of having published records of this kind, gathered from a large number of shops in various parts of the country, are obvious. With an average secured from such records, any proprietor could readily tell whether his bindery was exceeding or falling below the average; in other words, whether or not it was being maintained at its proper state of efficiency.

One great difficulty that generally hampers efforts to secure records of this kind is the feeling of many that they have attained a certain degree of efficiency and do not care to pass along any knowledge of how they did attain it. Business is, to a very large extent, so complex to-day that men engaged in any branch of industry must necessarily be broad-minded, and should realize the fact that any information they can give that will in any way benefit others in their particular line will come back to their own greater benefit.

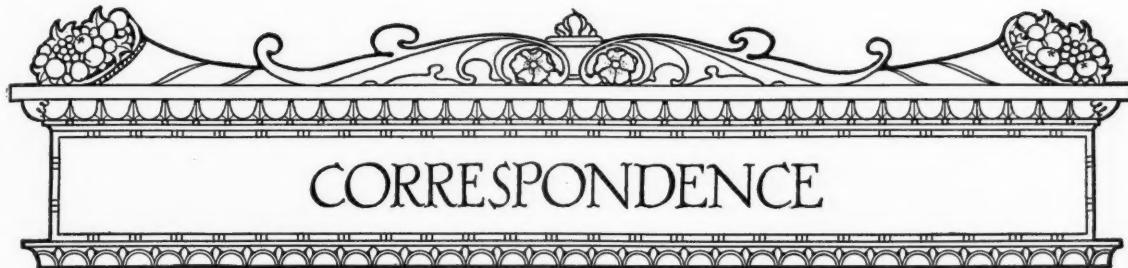
That an effort is being made to secure averages of production in the bindery that will be accurate and reliable should prove of great interest to employing printers all over the country, and should readily enlist their coöperation. This work is being done by the national organization, the United Typothetæ and Franklin Clubs of America, and is being done at a considerable outlay of time and money on the part of the committee having the work in charge, but the value of the resultant statistics will depend in large measure upon the number of shops from which the committee can secure the necessary data. The committee has prepared a system of blanks for compiling bindery production records, and these blanks will be furnished any employers who will coöperate with the committee and assist it in its work.

Herein lies an opportunity that should not be overlooked.



INDUSTRIES ILLUSTRATED—THE TERRA COTTA INDUSTRY.
Placing the Molded Terra Cotta in the Kilns.

No. 9.—From the drawing by Carl Scheffler, Palette & Chisel Club, Chicago.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

TECHNICAL TRAINING FOR THE FOREMAN.

To the Editor: JERSEY CITY, N. J., Feb. 12, 1916.

For some time I have been desirous of writing you on the subject, but it remained for the first articles of William H. Seed's series, "Views and Practices Regarding Apprentices," to give me the necessary impetus, and I hope that the following remarks may be acceptable for the columns of THE INLAND PRINTER:

Volumes have been written, and continue to be written, regarding the training of the apprentice in the printing-office. Investigations by "efficiency experts" have been conducted to ascertain the proper procedure to pursue toward making the "devil" a competent journeyman. Technical schools and correspondence courses have been operated, with varying degrees of success, by employers and by the trade unions to teach apprentices the fundamental principles and rudiments of typography. Rules and regulations dealing with the training of apprentices are incorporated in every agreement entered into between employers and the typographical union. Many of these agreements stipulate that the foreman is to determine at the end of the apprentice's first year whether the boy "takes" to the trade, and whether it is wise and profitable from the employer's as well as the boy's standpoint to continue him at this particular business. Here comes the first stumbling-block.

In the first two articles of his series in THE INLAND PRINTER, Mr. Seed mentions the indifference of many foremen to this vital subject of training the apprentice. But why not strike at the root of the evil? Why not venture the opinion that perhaps the average foreman may not be capable of teaching the boy, that probably he (the foreman) may himself require the very knowledge which it is desired to impart to the boy, and that for this reason he is "indifferent" about the boy's welfare. For it must be conceded that if a foreman feels that his position is jeopardized by any of the men or boys under him, he will do everything in his power to lessen or eliminate that danger, and it is perhaps but natural that he should assume this attitude. And competent compositors surely endanger the position of an incompetent foreman.

This apprentice question is, and perhaps always will be, a complicated and delicate one — a question which will elicit a variety of views from persons whose interests demand, or should demand, a satisfactory solution of the problem. But not until the matter is tackled vigorously and fearlessly from every angle — not until remedies are proposed and tried looking to the selection of capable men at the head of composing-rooms — will there be much improvement.

From observations in various composing-rooms it is the writer's opinion that not only the foreman, but the man-

ager and salesman of the printing-office as well, should have technical training — that the man who solicits the work as well as he who supervises its production should be acquainted with the laws governing correct composition, with the proper uses and combinations of inks and papers looking to color harmony and appropriateness, and with the many other details which should receive scientific treatment to make a piece of printing "good."

What avails it if a compositor — one who has had technical or supplementary training, who is not merely an "artistic comp." in the common usage of that expression, but possesses and employs originality in design and arrangement — what matters it if he sets up a "correct" piece of composition, say a title-page, only to have it rejected by the man in authority? The foreman may be pleased with the compositor's work — it may be acceptable to him, if he happens to be a good printer, or happens to strike his fancy. The job is then presented to the manager for approval, and even he may O. K. the design. But lo! the salesman — the man who secured the job for the office and "knows" what the customer wants — he passes judgment on the proof; he does not like the position of the title on the page, or he thinks the subordinate matter should be displayed and "opened up" — he does not care for this "fad" of grouping type; "It was not done years ago, and they certainly had some real printers in those days!"

Right here it may be agreed that as long as the man who pays for the job is satisfied with its appearance, the printer need not worry his head about it. But if the printer or solicitor possesses technical knowledge of the trade, and is thus able to explain to his patron or prospective customer the "whys" and "wherefores" and give helpful suggestions, he will not only have a more pleased customer, but will, through the execution of "correct" printing, establish an increased demand for his product through its increased selling or sales power.

Obviously, there are many other qualifications which figure in the selection of competent foremen, but this requisite of being a "modern school" printer should receive first consideration. And the proprietor who lays particular stress on this point will be amply rewarded in the increased efficiency of his working force and the consequent prestige his office will enjoy at the hands of the printing-buying public.

S. A. BARTELS.

THE SPOKEN WORD.

Here are a few sentences which, if pronounced in the usual slurring fashion, will puzzle the listener to interpret: "Mares eat oats; does eat oats; little lambs eat ivy; kids eat ivy too." It will sound like "Marezedotes, doezedotes — littlelambszedevy — kidzedevy too."

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

THE late George William Foote, noted founder and editor of the *Freethinker*, left an estate valued at \$6,585.

IN a recent number, *Punch*, London's noted humorous weekly, contained the last chapter of "The Diary of Toby, M.P.," which has run in the pages of *Punch* for thirty-five years.

THE Dublin police recently raided a number of houses under the Defense of the Realm Act. The residence of the Countess Markievic, in Leinster road, Rathmines, was visited, and the police seized a printing-press. Several cases of type were also taken away to Dublin Castle.

GIRLS feeding Wharfedale (cylinder) presses start at 5 to 7 shillings (\$1.25 to \$1.75) per week, and when experienced earn up to 12 to 14 shillings (\$3 to \$3.50) per week of fifty hours. Takers-off earn up to 10 shillings (\$2.50) per week. Quick workers may earn as much as 20 shillings (\$4.86) per week.

THE action of the Lanston Monotype Corporation in establishing in Bristol a class for the instruction of females (typewriters preferred) on the monotype keyboard is viewed with much displeasure in typographical union circles, in view of after-war conditions. This instruction is, moreover, believed to be unnecessary, as in the present state of the printing trade there is not, nor is likely to be, any shortage of male operators.

AT the annual general meeting of the Lanston Monotype Corporation, of London, it was stated that the ordinary business of the company had been reduced to about one-fourth of the normal amount. A large proportion of its business had been with enemy countries, which trade was now absolutely dead. Instead of paying a full dividend on the profits of the past year, a reserve of £10,000 was carried forward, to provide for contingencies.

AT a meeting of printers, held recently in Sheffield, for the purpose of considering what concerted action could be taken to meet the present serious situation facing the printing industry, it was shown what increases in cost of production have resulted from the war. Among those spoken of were the following: Paper, from 15 to 65 per cent; labor, 15 per cent; coal, 40 per cent; gas, 20 per cent; electric power, 10 per cent; machinery repairs, 25 per cent; wire, glue, etc., 50 per cent; gold leaf, 60 per cent; leather, 50 per cent.

WITH 1915 passed the two hundred and fiftieth anniversary of the invention of the lead-pencil. In 1664 a mine of graphite was discovered at Barrowdale. In 1665 there was made from this graphite a writing medium, the material being sawed into long pieces and encased in wood. The mercantile world and artists hailed the new invention, and its sale was so extensive that it was feared the deposits of graphite in this mine would become exhausted, and the mine was therefore worked but six weeks each year. In 1765 it was discovered in France that one could mix clay with the graphite and thereby enhance its usefulness. One could manufacture pencils of any degree of hardness and in numerous varieties. The earliest manufacture of lead-pencils in Germany was in 1726 at Stein, near Nuremberg. In 1760 one Kaspar Faber started a factory at the same place, this being the forerunner of all the Faber pencil factories.

GERMANY.

THE city of Munich has granted a ten per cent increase on the price of printing furnished the municipality.

NOT less than four million volumes of reading-matter have been distributed among the German soldiers in the field and in the hospitals.

THE German Book-Trades Association has started a school at Leipsic for librarians and museum officials. A two-year course has been mapped out.

THE general-governor of Warsaw has substituted the Gregorian in place of the Russian calendar in the Polish and Russian domains now occupied by German troops.

THE first three series of war loans of the German Government gave the royal printing-office quite a bit of work to do. No less than 7,419,981 bonds and certificates had to be printed.

RECENT issues of the *German-African Zeitung* reaching this country were printed on red and green paper, indicating that the supply of white paper in this German colony had given out.

THE printing-trade classes of the third technical school at Chemnitz, Saxony, have been given more instruction hours, the city having furnished the means for so doing. The classes are attended by 149 students — 95 at composition and 54 at presswork.

DESPITE the war, the *Deutscher Buch- und Steindrucker* issued a superb December or Christmas number, including a large number of colored supplements. This monthly may well be termed THE INLAND PRINTER of Germany. It is published by Ernst Morgenstern, Dennewitzstrasse 19, Berlin, W-57.

ACCORDING to recent statistics, there were printed in 1914 the following number of new books: In Germany, 34,801; Russia, 29,057; the United States, 12,230; Great Britain, 12,379 (only a little over one-third of the German output); France, 9,645; Holland, 3,799; Belgium, 2,403; Spain, 2,778.

IT is announced that a concern in Reutlingen (Württemberg) has contrived a method and machinery for effectively removing ink and dirt from used paper, so that old papers, magazines and books can be made over into similar grades of blank paper, with a loss of only about twenty-one per cent in weight. Now that paper materials are so scarce in Germany (and in other countries), such a process will be most welcome.

THERE was an exposition in Lyons, France, in 1914, where Austrian concerns had exhibits. Because of the war the French Government prohibited the return of these exhibits to their owners. Upon request of Austria, the German Government has therefore consented to hold the French exhibits at the Graphic-Arts Exposition of 1914 in Leipsic, as security for the Austrian exhibits at Lyons, which represent a value of 450,000 crowns (\$91,000).

SINCE May, 1915, the German Government prohibits the export of new type and brass rule unless the exporter receives in payment therefor at least 130 per cent of the weight in old type or brass. Holland and Norway permit their printers to buy the material on these terms, but Denmark has answered negatively to its printers' request that they may do the same, except where it may be shown that new material is actually necessary. As Sweden has its own typefoundries, this export ruling gives its printers no concern.

THE command of the Seventh Army Corps, at Münster, has issued orders forbidding the exposition and sale of

immoral literature, under the classifications of detective stories, adventure stories, juvenile deviltry tales, questionable patriotic writings, robber romances, illicit and passionate love tales, and pornographic matter both in medical treatises and in literary productions. In a detailed list of 118 items we note "Nick Carter," "Nat Pinkerton," "Jack Franklin" and "John Spurlock" detective stories; "Buffalo Bill," "Raffles," "Texas Jack" and Indian Chief adventure stories, and the classic, "Heptameron."

ITALY.

IT is reported that, after eight years of experimenting, the Pineschi Brothers and Signor Santoni have made an important discovery in photography and have solved in a satisfactory way the problem of reproducing natural colors, with which scientists in many countries have labored. Great commercial results are expected from the exploitation of their discovery, especially in the moving-picture field. Complete tests are soon to be made by disinterested scientists, to determine the precise merits of the new discovery.

THE papermakers, printers, and others interested are still urging upon the Government the absolute necessity of prohibiting the exportation of paper and paper-stock, and the desirability of abolishing, during the war, the present import duties on these goods. Otherwise, the paper trade, in which \$60,000,000 is said to be invested, and 40,000 employed, is threatened with ruin. According to official returns, during the first ten months of 1915 the exports of white paper reached a total of nearly ten thousand tons, valued at about \$1,275,000, whereas the imports of paper of all sorts (including wood-pulp) totaled up to less than five thousand tons, leaving a balance of much more than five thousand tons on the wrong side, at a time when the Italian paper-using trades are almost starving for want of the material.

NORWAY.

THE paper-mills of Norway have also raised their prices, though it is not shown that here is lack of wood or cellulose.

THE export of old type-metal has been forbidden by the Government. However, an exception has been made in favor of Germany (which demands that 130 kilos of old metal must be given in part payment for every 100 kilos of new type). This exception was made upon the presentation by the printers' and printers' suppliers' organizations that Norwegian printers have heretofore bought almost all their type from the German foundries, and that type from England or the United States was not usable because of the differences in body and height as well as face.

BELGIUM.

THE *Belgischer Kurier*, the German daily started at Brussels since the German occupation, has attained a circulation of 20,000. *La Belgique*, also started since the German occupation, has now a circulation of from 70,000 to 80,000. Altogether about 30 Flemish and 33 French periodicals have been started in Belgian cities and towns since this occupation. The big papers which were published in pre-war times have fled across the borders to Amsterdam, London, Havre, Paris, etc., and naturally have suffered in circulation and influence.

HOLLAND.

BECAUSE of disagreement with the policy of the chief proprietor and his news editor, several members of the *Telegraaf*, a well-known Dutch newspaper, were dismissed,

whereupon the Amsterdam Press Association issued an appeal to all Dutch journalists not to take the places of the dismissed members — which may be noted as an oddity in the journalistic world.

SWITZERLAND.

A LOCKOUT of bookbinding employees was recently terminated, through an agreement between the masters' and employees' unions. A slight advance in wage was decided upon.

THE printing-office operated by the Canton of Tessin has been leased to a private firm, Grassi & Co., of Lugano. No doubt the authorities found it did not pay the canton to run its own plant.

SWEDEN.

THE Stockholm *Dagens Nyheter* has added to its plant two rotary presses, printing sixty-four pages.

THE Swedish postoffice department has its own printing-office at Malmö. It is a small affair, but upon the completion of the new central postoffice building at Stockholm it will be moved into the basement and enlarged. A bindery will also be run in connection with it.

TURKEY.

THE Turkish Government is preparing an edict by which the Gregorian calendar is to be substituted in public practice for the old calendar, which has ever been a cause of confusion. The fiscal year of the Government will begin, as before, on March 14. The churches, however, will retain the Arabic calendar, with its moon-year; which shows that more Teutonic influence is still necessary in Turkey.

RUSSIA.

THE paper famine in Russia is so great that Minister Chvostov has been obliged to take measures to alleviate it. He proposes to requisition a number of factories, to change them over into mills for the production of paper.



"By Special Messenger."

Illustration by Rudolph F. Tandler.

Written for THE INLAND PRINTER.

ELECTROTYPE FOR ADVERTISING.

BY OUR CORRESPONDENT.

HARRIS B. HATCH, of the Royal Electrotype Company, Philadelphia, delivered an address before the Executive Committee of the American Institute of Graphic Arts on "Electrotyping in Connection with Advertising," from which the following paragraphs are taken: In 1799, when Volta invented the voltaic battery, the foundation for electrotyping was laid. No one realized it at that time, nor for forty years afterward. It is known, however, that during 1837 to 1839 experiments were carried on by three men — two in England and one in Russia — regarding the making of printing-plates by the electrotyping process.

In 1837 Joseph A. Adams, of New York, made experiments with electrotypes, but his experiments were not a commercial success, though samples of his work are shown in Harper's Family Bible of 1842-43-44. John W. Wilcox, of Boston, was the first to start a commercial electrotype plant in this country and to advertise it.

The new art made little progress until the electroplating dynamo was invented in 1872. This reduced the time for depositing the copper shell from two to three days to approximately four hours. To-day the deposit of a shell is made in from one to two and a half hours. In 1905 Dr. Albert, of Munich, invented the method of molding in lead. This is the latest development in electrotyping.

The printer, or any one connected with the buying of electrotypes, should know that electrotyping starts in the composing-room. The forms should be prepared differently for electrotypes than for ordinary presswork. In ordinary presswork it is necessary that the non-printing surfaces should be as far removed as possible from the printing. For such work low justification is used throughout the form. In electrotyping it is essential for best results that non-printing surfaces should be as near the printing surface as possible. After the electrotype is made, and before delivering to the pressman, these non-printing surfaces are routed down to the proper height.

A great deal of complaint is heard to the effect that the electrotyper sells to the advertiser at a much lower price than to the printer. While this is true, there is a reason for it, for there are two classes of electrotypes. The one for the advertiser can be made in the cheapest possible way. His plates are usually used merely to stereotype from, or, if printed from, the edition is small. Because of this there is no occasion for high-grade electrotypes, and, if ordered in sufficiently large quantities, they can be bought as low as three-fourths to one cent per square inch. In manufacturing these electrotypes, duplicates are made to fill up the full size of the case, and this becomes the unit for electrotyping. A thin copper shell can be used and thin backing metal put on the shell. The case is strengthened and rough-shaved, and is neither finished nor smooth-shaved. The electrotypes are blocked in the full-size unit and sawed up into individual electrotypes.

The electrotype the printer is interested in must be perfect in every way. It must withstand hundreds of thousands of impressions if necessary. It must be perfectly flat and true, so that the pressman has the minimum amount of make-ready. To do this requires the most careful molding in the highest grade of molding material. If colorwork is used, or high-grade half-tone work is desired, then lead is used for the molding material. This is a more expensive method than molding in wax. To withstand the wear

of the press, a heavy copper shell must be run; backing metal of the regular printing-plate thickness must be used, and the greatest of care must be exercised in the finishing of the electrotype. Because of this, the electrotypes made for the printer, for high-grade printing, cost sometimes three to four times as much as the electrotypes furnished in large quantities to the advertiser. The margin of profit, however, is no greater.

The printer is being hurried more and more on his work, and in turn is bringing more and more pressure to bear on the electrotyper for quicker service, which is a detriment to the best there is in an electrotype. The best investment a printer can make in connection with a piece of high-grade printing is to get a good electrotype, and this is the thought I want to leave with you.

F. A. Ringler, who pioneered the lead-molding method of electrotyping in America, and whose experience dates from 1871, was called upon and in a few remarks told of the conditions of the electrotyping industry to-day.

HOME TRADE AND THE COUNTRY PAPER.

"I've just been glancing over this paper from a little town down in southern Illinois," said the real estate agent.

"It isn't much of a paper, is it?" commented his prospective customer.

"That's where you're mistaken," corrected the agent. "This is a humdinger of a newspaper proposition and I'll prove it to you.

"I've met the editor personally and I'm acquainted with the town where he is located. I know its alleged business men. I know the citizens of that place as I know my family. And, putting my knowledge of the different elements together, I have a pretty fair idea of the proposition the editor of this sheet is up against. And, needless to add, I wouldn't trade him jobs.

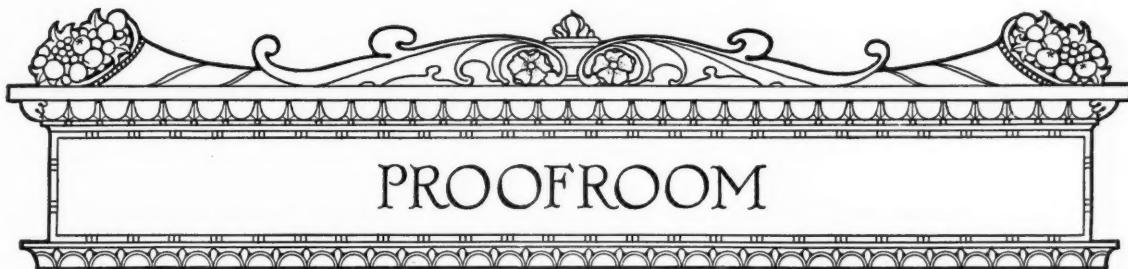
"When the editor came to that town, five years ago, he hadn't a dollar to his name, but he has held his own. He has as much now as when he started.

"He walked into that town with an army press under his arm. When he announced that he was going to start a weekly newspaper, one man immediately subscribed for three months at 25 cents. Another paid for six months, but not without considerable misgivings. Still another, who was locally known as a desperate gambler, and dead-game sport, subscribed for a whole year.

"The merchants told him they didn't care to advertise just yet, but each donated half a dozen articles on the evils of patronizing the mail-order houses and told him that he had their permission to print them some time, when he wanted to fill up the paper. The first issue of that paper would have been entirely free of advertising if it hadn't been for a man whose wife died and wanted a card of thanks.

"That editor started in telling the business men what he thought of them and the result was such interesting reading that the subscription list grew by leaps and bounds. Then he took the list to progressive dealers in neighboring towns and got their advertising and then the local dealers had to fall into line.

"The editor does a good business and puts all his earnings back into his plant. He has put the town on the map. There are thousands of country editors just like him. But if you go into that town and talk about him to the merchants they will tell you he'd be a good editor if he told the farmers to patronize home trade. The idea of buying advertising space and telling the farmers themselves has not yet occurred to them." — *Chicago Daily News*.



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Capitals in Display Work.

H. H., Richmond, Virginia, writes: "Please pass on this question of capitalization for us. 'Make this Church your Church.' Another, 'Sunday School in the basement of the Church.' We are enclosing copy of Church Bulletin. Please, if you have time, read it, and if there are any grave errors in punctuation or capitalization, mention them in your answer to this letter. We can not express to you the great benefit we derive from the pages of THE INLAND PRINTER. Not satisfied with the numbers as fast as they are printed, we frequently graze around through the back numbers, and find the pickings always good."

Answer.—In any straight reading-matter none of these capitals should be used. For work like that in question, however, such capitalizing is not subject to regulation by rule, or even usage, but is properly controlled by individual preference. The capitals here used are correct for any such special work, and I would not object to any of them. My personal choice would omit one by writing "Sunday-school" instead of "Sunday School"; but almost everybody does make it two words, and in this form the capital is preferable when the other capitals are used. I have read the Bulletin, and find nothing in it to criticize, except that I should not capitalize the minor words in hymn-titles. Instead of "O For A Heart To Praise My God," should be "Oh for a Heart to Praise my God," to suit me. I find also Of, With, and Have where I prefer of, with, and have. But commonest present usage is not regulated by my kind of reason.

Corporate Names.

J. S. S., Belle Fourche, South Dakota, writes: "Enclosed you will find clipping from our issue of this week wherein we use the title 'Butte County Bank.' You will notice we put the word 'bank' *down*, and were taken to task by the banker for so doing, he claiming the word 'bank' should be *up*. We cited the 'Mississippi river,' and asked him if the word 'river' should be *up*, and he gave it as his opinion it should be. Our contention is that in advertisements of the bank it would be all right to put the word *up*, but in a newspaper article the word should go *down*. We believe a number of years ago your publication commented at some length on this same question, and your decision was that the proper form for newspapers would be to put the name *down*. Of course, we understand if the word 'bank' was a part of the corporation name of the institution, it might be proper to put it *up*, but in straight newspaper style we hardly think it would be good style."

Answer.—Through some queer divergence of opinion, for which I could never find a reason, two classes have formed with equally strong adherence to the two methods

here indicated in treating such terms. One of these classes — and by far the more logical one in my opinion — capitalizes each word in such names, and the other rejects the capital for the ordinarily common noun at the end. "Butte County Bank" as used in this instance is beyond question the corporate name of one institution. If any word is "down" in such a name two of them should be — "Butte county bank." Butte county is the term analogous to Mississippi river. By far the most prevalent form for the name of one bank is with the capital. Some papers — notably the *Springfield* (Mass.) *Republican* — print Union Savings bank, Boston and Maine railroad, Colonial hotel, Star theater, etc., but these papers are only a few comparatively. A much larger number print Bank, Railroad, Hotel, Theater, etc., in such names. You are wrong about THE INLAND PRINTER.

Persistent Bad Grammar.

H. F. M., Providence, Rhode Island, asks this puzzler: "Will you kindly tell me what you would have done with the enclosed sentence, regarding the words 'everybody waits' and 'wants their'?" I could see no way of bettering it without rewriting the sentence."

Answer.—The sentence was printed, "Everybody waits until the last gun's fired, and then wants their houses painted that same afternoon." I must confess that in certain circumstances, bad as the grammar is, I should not do anything with it. And the certain circumstances are those in which I suppose the question arose. As a proof-reader, simply verifying the work of others, not writing the matter, I should leave the words like copy. Grammatically, the sentence is abominable; but much bad grammar is considered good by many persons, and these persons are unconsciously persistent in their bad habits. Most employing printers nowadays insist that what their customers wish is what must be done, even to the extent of printing absurd nonsense. So it should be, though of course a self-respecting printer would much rather not have his customers insist on having anything wrong. If my employer were of this kind, preferring to suggest correction to the customer, especially if he had a rule that bad grammar must be corrected, I should query the sentence for the customer's decision, not because it would be questionable, but simply because it is the customer's right and duty to decide what shall be done. If he chooses to leave the decision to the proofreader, then the reader should correct it. This particular instance of bad grammar should not be possible for any one to write, but is very common. It arises very largely from the fact that everybody includes both men and women, and also from the fact that the people want their houses painted, which is implied in saying that everybody — *i. e.*, every person — wants it done. My

suggestion would be that it be made to read, "Everybody waits, . . . and then wants his house painted." The impression is common that provision for everybody should include specification of her wants as well as his, and for one who insisted upon this it would be well enough to say "wants his or her house." In fact, however, the masculine pronoun alone is sufficient, for everybody knows that women also are included. I believe that courts have frequently decided that, unless specifically negatived by other expression, "he" includes "she," and so "he or she," or "him or her," is unnecessary and redundant.

Possessives, and Use of &.

C. R. M., South Brownsville, Pennsylvania, writes: "We will likely have a run of 5,000 letter-heads soon, worded practically as follows: 'Mine, Mill, Machinists', Railway, and Contractors' Supplies, Etc.' Note the possessive after machinists' and contractors'. Are they rightly used? I did this job before, using the marks as above. A few of us don't know whether it is right. Will you oblige, also, by explaining the correct use of *and* and & when used in a company's name, as William Simpson & Co., Wm. Simpson and Co.?"

Answer.—The possessives are rightly used. What we always call the possessive case does not always denote actual physical possession, and would more logically sometimes be called genitive. In either case the form would be the same—machinist's and contractor's in the singular, machinists' and contractors' in the plural. The latter form is uncontestedly correct for the matter in question, where the sense is surely plural. There is no absolute right and wrong in the matter of form in firm-names. Almost without exception such names are written Simpson & Co., so that we may properly call that right. But occasionally such a name takes the other form, by decision of the partners—as in D. Appleton and Company. In such a case we should not call the form wrong, since it is chosen by the only persons concerned in the choice. It has now become almost universal to use & in railroad-names, as Boston & Albany Railroad, without asking my advice, which would be against it.

**NATIONAL EDITORIAL CONVENTION, NEW YORK,
JUNE 19 TO 22.**

The National Editorial Convention, to be held in New York in June, has issued a tentative program which seems to promise an interesting and useful time for those who attend. The opening session will be held on June 19, and is to commence with welcoming addresses by the Mayor of New York city, the Honorable John Purroy Mitchell, and leading local editors. Among the latter are included John Clyde Oswald, editor of *The American Printer*. Among the readers of papers one notices the well-known names of Melville Stone, of the Associated Press; George E. Hosmer; and B. B. Herbert, editor of *The National Printer-Journalist*. The Honorable Josephus Daniels, Secretary of the Navy, is down for an address. Sandwiched in between discussions and banquets are visits to the Pulitzer School, *New York Times*, Mergenthaler linotype factory, and trips around New York Bay to Boston, Philadelphia and New Jersey coast resorts. It is even hinted that the program may include a visit to President Wilson at his summer home in Long Branch.

GREAT opportunities come to all, but many do not know they have met them. The only preparation to take advantage of them is simple fidelity to what each day brings.—*A. E. Dunning.*

Written for THE INLAND PRINTER.

STANDARDS IN LANGUAGE.

BY F. HORACE TEALL.



HAT usage in language is controlled by standards is not open to question, notwithstanding the truth of the assertion often made that there is no universal standard for any feature of language. Even dialects, of which many more exist than any one has counted, are formed on local conception of standards. But in every detail of usage some one standard of practice prevails among the best users of language, and that one is what is meant when we speak of "the standard." Who can define this actual "best usage"? Its faithful definition is as elusive as that of poetry or love, and the traditional hunt for a needle in a haystack.

Edmund Clarence Stedman was one of many writers who have tried to define poetry—that is, to tell what poetry is, in descriptive language that should leave no doubt in a scholarly mind at least whether a given composition is real poetry or not. He left the subject, after writing two volumes about it, as unsettled and as unknown popularly as to Monsieur Jourdain was the fact that he talked prose.

My father, Francis A. Teall, A.M., wrote more of the Century Dictionary than any other person. He realized that "love" was inadequately defined very soon after beginning his ten years' work there, and gave much time to a new exposition, which after all he never completed. He simply could not make it fully satisfactory.

In spelling, the English language has departed from its former standard even in Great Britain to some extent, but most largely in America. While the British people preserve the spellings honour, favour, colour, with tenacity worthy for a better cause, the Americans have made an actual correction to honor, favor, color; and this is the one difference that is universal as between British and American spelling. Formerly another difference appeared to be as firmly established in words like realize, recognize, specialize, etc., which were long spelled realise, recognise, specialise, etc., in Great Britain, but in which the *z* is now so much used that the largest dictionary ever made has discarded the spelling with *s*. This is enough to show that standards are subject to change, although such change is never made suddenly, but is always of slow and almost unconscious growth. For a very edifying treatise on changes in spelling, Thomas R. Lounsbury's "English Spelling and Spelling Reform" may be commended, although its reasoning is often too radical for most people. Some quotations from it are here given.

"Upon the introduction of printing, indeed," he says on page 272, "English orthography entered into the realm of chaos and old night, in which it has ever since been floundering. Then it began to put on the shape it at present bears, 'if shape it may be called which shape has none.' . . . No established literary, still less established orthoëpic standard, to which all felt obliged to conform, could possibly grow up during the long civil strife of the fifteenth century. . . . But the copyists of manuscripts, compared with the type-setters who succeeded them, were men of education."

Again, comparing copyists and type-setters, he says: "The former had to understand his author to represent correctly what he said. But there is no such necessity in the case of the compositor. Whatever intellect he may have, he will not be called upon to use it to any great extent in his special line of activity. . . . His labor is and must

always be mostly mechanical." And there is a great deal more about printing-office influence on the standard of spelling, which can not be accepted as full truth, especially as to present-day conditions.

One more quotation will help to introduce what was most in mind when this article was begun. On pages 324 to 328 is a long passage from which we will select a few sentences: "It is with our pronunciation as with our time-pieces. None of our watches run precisely alike. Few if any can be called unqualifiedly correct. . . . But we may be told that while a standard time actually exists, a standard pronunciation does not. . . . A work of this sort [pronouncing dictionary] goes upon the assumption that there is a standard pronunciation. . . . Its compilers seek to ascertain and represent this standard. . . .

Very little experience in a dictionary editorial office would disabuse him of his first idea. I have had such experience in three of them, and have witnessed much strenuous effort in the opposite direction.

The most studious and most thorough work was done by Mr. Paul W. Carhart for Webster's New International Dictionary. Professor Whitney, who edited pronunciation for the Century, and Professor March, of the Standard, were eminently qualified, and conscientiously careful; but they both worked without the thorough immediate preparation made by Mr. Carhart by special study and conference, not only through consultation by letter in special instances, but through years spent in England and Germany. Not only is this so stated in the dictionary's Preface, but the writer has personal knowledge of Mr. Carhart's strenuous endeavor



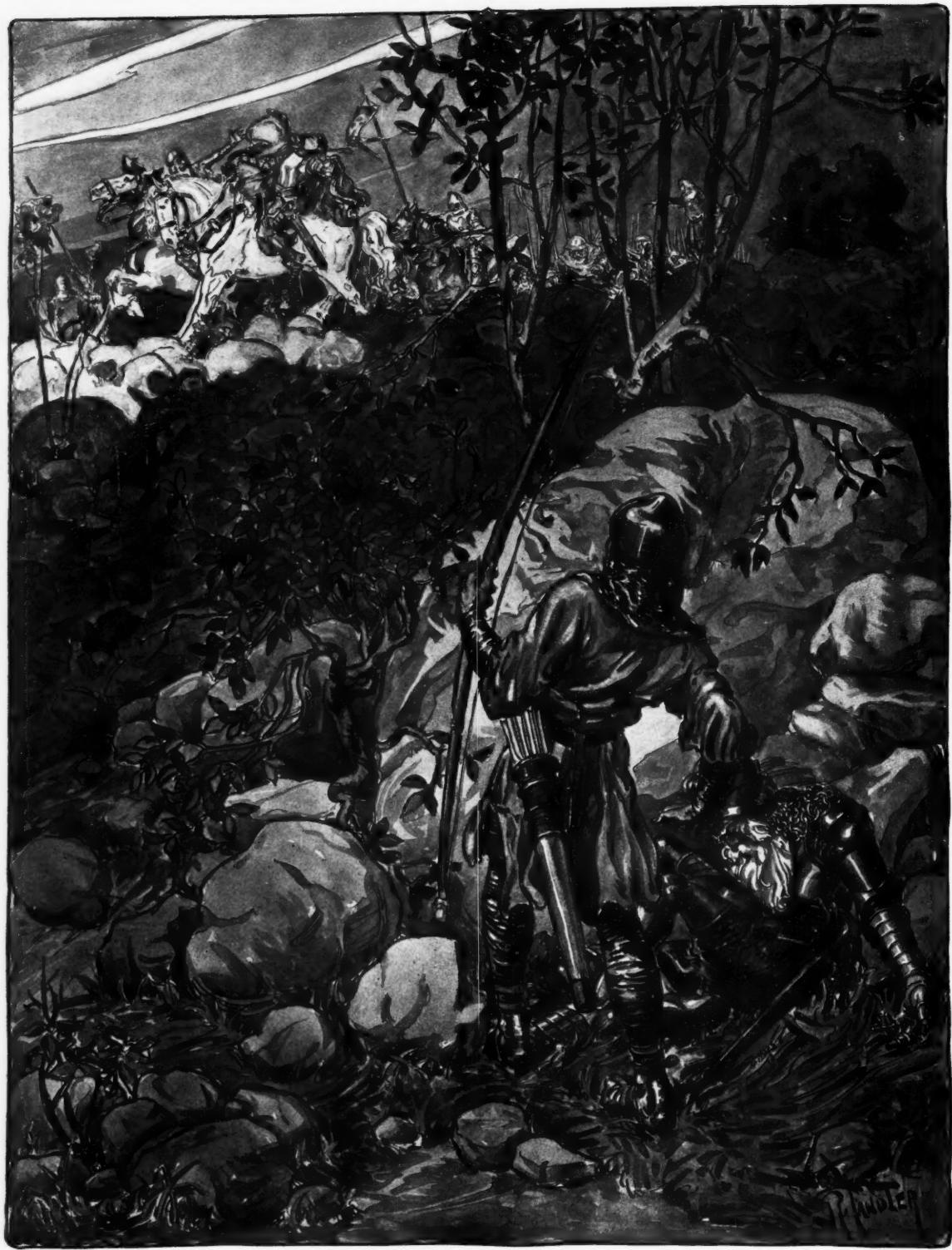
Illustration for a Modern Story, by Rudolph F. Tandler.

Had pronouncing dictionaries not come to exist, the divergence which has been going on between spelling and pronunciation . . . would have rapidly extended. . . . But they are reduced to the lowest possible terms, in consequence of the wide use of pronouncing dictionaries. Between the authorizations of these there are at times divergences, but the agreements are far more numerous than the divergences. Hence, the authorizations are sufficient to keep the language fairly uniform."

The standard pronunciation must comprehend, besides the mere sounds, a standard of accentuation. A recent writer, in whose writing accent was a prominent topic, began thus: "Ever since I have felt myself able to criticize validly the makers of dictionaries and their finished product, I have been amazed at the ease with which they avoid the actual speech of those on whose lips the best English is current, avoiding with it any inquiry into which of our classes, social, intellectual, or other, habitually practice from infancy that variety of intonation and accentuation we call, for lack of a better term, cultivated." And he says: "Democracy has led standard English astray in the dictionaries themselves." Evidently, this man has another guess coming. His guess here expressed is as cold as ice.

to record "the actual speech of those on whose lips the best English is current," and of his thorough inquiry into the usage of cultivated people, instead of avoidance. Any one who wishes to understand the subject thoroughly can not find a better treatise anywhere than "A Guide to Pronunciation," in Webster's New International Dictionary. And the section on "Accent" is especially commendable. It will be many years before a more accurate record of the best speech than the one in that dictionary will be made, if we ever have one.

The article quoted from gave only a few examples of difference in accent, but they sufficiently show that the writer is not fitted with the requisite understanding to be a practical authority. He says that *tree* is more fully sounded in *apple tree* than it is in *whiffletree*, being much shortened in the latter. If he had a truly perceptive ear he would know that the two-word term, as he mistakenly writes it, is instinctively accented and intonated exactly like the other, thus making it actually a compound. Speaking generally, all terms composed of two nouns, and familiar as being merely the unqualified name of one thing, are so accented nine times in ten, both in England and in America, though it is more common in America than in England.



"THE AGE OF CHIVALRY."

Illustration for a story-book, by Rudolph F. Tandler.

RUDOLPH F. TANDLER.

The cover-design for THE INLAND PRINTER this month is the work of Rudolph F. Tandler. When Mr. Tandler inquired what sort of a design the art editor had in mind, he was told that there were no restrictions on the artist; all he had to do was to turn his imagination loose, as the object was to exemplify the results of processes of printing rather than to symbolize anything. The effectiveness of the cover-design by Gordon Ertz, shown on our March issue, is not injured by its frank disregard of any particular meaning. The observer who wishes to attach a meaning to it can make up his own story to his own satisfaction. Some persons like to tell us what music says. But it says different things to different people. If the artist

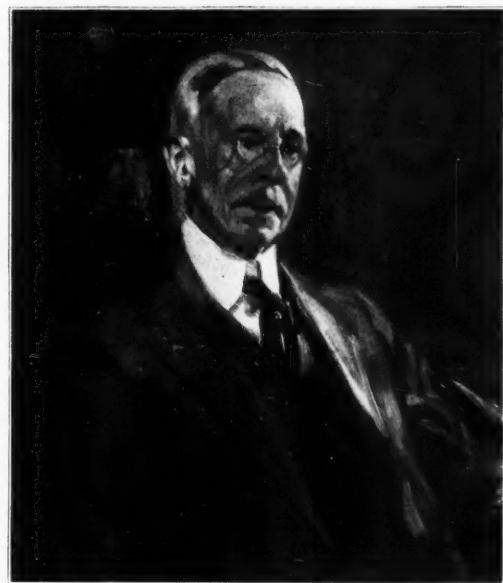


Rudolph F. Tandler.

wishes to show how near he can come to making an appreciable number of persons understand the emotions which actuated him in creating a work of art that is frankly emotional, that is his affair. But he can not complain if even a considerable number of persons see meanings and feel emotions which he considers foreign to his subject and its treatment. So Mr. Tandler's design is what it is—an imaginative and colorful medium to express the offset process as executed by the Walton & Spencer Company, of Chicago.

The versatility of Mr. Tandler is, however, shown in his capable command of all mediums of expression in drawing and painting for the graphic arts and in high art. The examples of his work which are scattered through these pages indicate this versatility.

Temperament is a distinct aid in the acquirement of being able to do many things well. Not the temperament that is an apology for failure and intractability, but that temperament which has a grasp on the will to do, finds the way to do, and keeps on doing. This is the quality of temperament which Mr. Tandler brings into touch with the needs of his customers, and so he bends his accomplishments in the arts to meet their needs. Mr. Tandler is a young man, but in his twenty-eight years of existence he has established himself as a capable producer. He was



A Portrait in Oil by Rudolph F. Tandler.

born in Grand Rapids, Michigan, and was engaged in the art departments of engraving-houses in that city before taking up his residence in Chicago some six years ago. In Chicago he studied at the Art Institute for nearly two years, and, being an enthusiastic worker, he paints portraits, illustrates magazines, makes illustrations for advertising purposes in all mediums—pen, pencil, crayon, water-color, pastel, oil, etc.—and he has also made many movie posters. Mr. Tandler has his eyrie in the Auditorium Tower, No. 1703, Chicago.



Cover-Design by Rudolph F. Tandler.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Register Is Imperfect on a Pony Cylinder Press.

(1767) A West Virginia printer writes: "I am having considerable trouble with the register on a pony _____. It is run by a gas engine, and the speed varies. Can this be the trouble? Will appreciate any information you can give me on this matter."

Answer.—While it is possible to have irregular register from unsteady power, it may also be caused by the guides rising too soon in relation to the taking of the sheet by the grippers. Test in this way: Feed a sheet to the guides and turn the fly-wheel until the grippers are almost closed on the sheet. Observe if the guides have risen clear of the sheet before the grippers have closed tight on the tympan. If you find that the sheet has freedom of movement before it is clamped by the grippers, you then have discovered one potent cause of imperfect register. The difficulty is one that is readily corrected and doubtless you are familiar with the method.

What Is the Proper Thickness of Overlay?

(1771) A Wisconsin pressman writes: "In the past few months I have had considerable catalogue work to do on cylinder presses, consisting of 12, 16 and 32 pages, 6 by 9 inches in size, with a vignette half-tone in each page. The forms are made up of linotype and the half-tones mounted on wood bases. We use both zinc and hand-made overlays for the half-tones. The zines measure about .008 inch thick. Now, the information I am looking for relates to the proper thickness of hand-made overlays for this kind of work. When the plates are lowered a little below type-high, would an overlay .014 inch be too strong to obtain good results from the vignette edges, or would this cause trouble in the machine by building the packing too high above the bearers? This is a point which came up recently in a discussion between another pressman and myself, and what we want to know is your opinion of the matter."

Answer.—We do not know of any hard-and-fast rule by which to work in this matter. An overlay .014 inch in thickness would not be too heavy unless you failed to cut out approximately that much from the packing. A slight variation, either above or below line of bearer contact, does not appear to make much difference in the printing. We believe that .014 inch above bearer line would affect the printing of the plate, possibly by causing a slur. If it does not, it is because the critical point has not been reached on that particular press. We believe .005 inch over or under bearer height to be negligible. We have seen vignette plates print excellently where they were less than that figure under type height. We have also seen plates a point above type height print properly, without any explanation being obtainable as to why they did so. The theoretical height for square-finished plates will be identical with the bed bearers, .918 inch. The corresponding height for the

surface of the top sheet will be to line exact with the surface of the cylinder bearers. The idea is that the printed sheet coming between these parts will be subjected to pressure without friction from one part or the other, owing to a difference in surface speed of cylinder. If the packing in one place is higher than at another place, there is a variation in speed between the high place and the adjacent lower place, which would cause a slipping at the point of contact, resulting in a slur and producing a wear on edge of the plate. The use of wood mounts for plates may now be dispensed with, as the Miller slug router may be used to prepare the surface of lino slugs so as to permit their use as plate mounts.

Make-Ready Incomplete.

(1774) A Michigan printer submits a circular printed in three colors on a good grade of book-paper. The printing was done principally by using a maximum of ink with the minimum of impression. The printer writes: "Will you kindly permit us to direct a letter of inquiry to you concerning some work which we are doing? We are printing in three colors on a 12 by 18 C. & P., new series, using a long fountain. Will you please criticize the presswork, distribution of ink, and inform us whether we ought to be able to print this stock without slip-sheeting. The black ink is a 25-cent book, and the other two are \$2 grades. We found it necessary to slip-sheet three times to prevent offset. Could a cheaper grade of ink be used with good results for the colors? The inside of this program contains numerous cuts. Can you tell us about the _____ overlay system advertised in a recent issue of THE INLAND PRINTER, giving cost, and how it is used? We would also like information in detail as to the method of make-ready on linotype slugs on platen presses. We have a job coming in this week, to be printed either on book-paper or bond-paper, and would like to get instructions how to obtain the best results. Would submit specimens of work for criticism. Linotype matter is to be supplied from newspaper linotype machines, and probably is not as good as would be supplied from machines used for jobwork only. Has THE INLAND PRINTER a department of instruction for presswork? If so, kindly give us information about it."

Answer.—Work of that character need not be slip-sheeted. If you made the form ready properly and used the right kind and quantity of ink it would not offset. You should not use a cheap black on that grade of paper. Procure a good half-tone black or book-ink, make the forms ready fully and use the ink sparingly. From the appearance of the sheet we judge that you used too light an impression, and then carried too much ink in order to have the type print up. This is the probable cause of your offsetting. Another reason may be that your pressroom is too cold. Keep the place well heated and the ink will flow

better, and you can use a smaller quantity to advantage. The colored inks were not too good for the job, if used judiciously. We are returning your sample, and have marked places where a few patches of tissue and French folio would cause the parts to print better. For particulars regarding the overlay process, write the advertiser for rates, giving full particulars as to the number of presses you operate. We believe that the program would have a better appearance if it were printed in two colors only—orange and black. The aspect of the front page would be improved with a two-point rule around the half-tone. In printing linotype slugs that may not have sharp faces, the tympan should be of news-print with a soft manila top sheet. Oil the top sheet on both sides, and use sufficient

paper. With suitable type-bodies and rollers, combined with proper make-ready, the inks may be used universally. The colors work very uniformly. Usually the yellow is applied first. The succeeding colors will not always take as they should, owing to the dryness of those first applied. Inkmakers have specialties for overcoming these troubles. A light-colored ink can not wholly obliterate a darker color, unless possibly several impressions are pulled. The inks may be used on any press. When electricity causes the paper to "act up," the disturbance can be minimized to some extent by heating the stock. It is not necessary to have the paper hot; warm the stock thoroughly and oil the tympan with a mixture of equal parts of machine oil and paraffin. Rub every sheet of the tympan with this mixture



MONOPOLIZING THE PRESS.

Students of the Pressroom Department of the School of Printing of Carnegie Institute of Technology.

impression to bring up the characters legibly. We do not conduct a presswork instruction department. Our aim under this head is to assist pressmen and printers to overcome difficulties in their line of work. To do this we answer specific questions, and prefer to have concrete evidence of trouble by the submission of a sample, as you have done.

Sheets Adhere to the Feed-Board.

(1772) An Arkansas printer writes: "I would like to know something about process inks. I have read *THE INLAND PRINTER* from time to time and would like to have you enlighten me and other country printers on the use of process inks. Can process inks be used on a C. & P. Gordon press on any and all kinds of paper? Can a light-colored ink be printed over a heavy black background satisfactorily? In fact, would like to know as much as possible about these inks. We have lately had trouble in feeding bond-paper circulars printed on both sides. We find the sheets tend to stick to the feed-board. We use oil and talcum powder, but get no relief. What is a remedy?"

Answer.—Process inks are intended especially for three and four color plates. These inks are usually higher priced than the ordinary yellow, red and blue inks; this is one reason why they should not be used for the common grades of work. The process colors will work fairly well on almost all grades of stock, excepting, possibly, bond-

and very little trouble will be experienced with electricity on platen presses.

To Print Work in Two or More Colors Easily.

(1776) Virgil J. Temple, of St. Paul, Minnesota, furnishes a description of a method he uses to print in two or more colors without increasing the number of impressions. It is applicable principally on long runs. He writes: "I wish to submit a method that I have used in the printing of jobs in two and three colors. The method makes it possible to print two or three colors at one impression on any press without the use of attachments, cut rollers, divided fountain, or other changes from the regular method of printing. There is, however, a limit to the range of work that can be done in this way. The first thing necessary is that the job should be one in which, if the two colors used are highly contrastive, the color can be about equally divided, or the job must be printed in two colors that do not contrast to such an extent but that it is equally satisfactory with either color the more prominent. I am enclosing a specimen illustrating one class of work which adapts itself to this method admirably. It will be seen that the job was set up in the usual manner and divided for color the same as if it were to be printed at two separate impressions. The stock is cut double size, and the two color forms are locked up side by side, head up and

head down. The stock is run through the press in one of the colors, after which the press is washed up and the second color distributed. The stock is turned and run through again, producing the job in two colors, one-half the lot in one combination and the other half just the opposite arrangement of color. In actual work I have produced very satisfactory jobs by the same method where the color was not equally divided, for instance, an envelope enclosure printed in brown and green on light-green cover-stock, the main type-matter being run in one color and a border and decoration in the other. In the finished job, with one half in one combination and the other half in the other, either was equally satisfactory and artistic. Three colors can also be produced at one impression in much the same way, by setting a part of the job twice and letting it print in both colors, giving the third a blended color. If the run is sufficiently long and the work can be fed to close register, it would warrant setting the larger portion of the job twice, letting it run in two colors as stated above, which would give the finished job the advantage of having the greater amount of matter appear the same in either half with only the variation of color occurring in the lesser amount of type-matter. In connection with the production of colorwork I have found it very convenient when registering the second color on the sheet, when printing on a platen press, to pour over the sheet a few drops of benzin, which will make book, label or bond papers practically transparent. After taking an impression on the top sheet, the work, made transparent with the benzin, can be placed over to exact position and gages set correctly the first time. This, in my work, I have found particularly convenient when printing-in on stock labels or lithographed stock forms."

What Caused the Wear on the Plates?

(1775) A New York pressman sends a thirty-two-page pamphlet, pages $3\frac{1}{4}$ by 6 inches in size. Each page has a square-finished half-tone and about seven lines of description beneath, together with a running-head at top of page. The presswork shows skill in make-ready and handling of the color. A two-ply, hand-cut overlay and a sample of top-sheet manila were enclosed for examination, as well as the first and last sheets of a 52,000 run. The pressman writes: "I submit two sections of a thirty-two-page form printed on a —— press, bed size 48 by 36 inches, about ten years old and in good shape. The last two times I have done this job I have had a lot of trouble with the linotype slugs wearing round so you could not read them. I was told that I was using too soft a packing and was carrying too much packing on cylinder. For make-ready I have seven sheets of manila like sample, and two sheets of the stock on which the job is being printed. I have used this same kind of packing for several years on this kind of work, and have had very little trouble on a 52,000 run. Can not let cylinder down any because there is nothing under the bearers to take out. We take THE INLAND PRINTER, so I thought I would write to you and see if you could help us out of our trouble. Do you consider sample as hard packing or not? What kind of packing would you suggest for this job? We had to change some of the linotype slugs several times. What do you think of the make-ready? We used hand-cut overlays like the one enclosed. Am sending you a book printed last year on the same press, with the same packing, with very little wear on a 52,000 run."

Answer.— Deeming an urgent reply necessary, we replied as follows: We consider the kind of packing to be sufficiently hard; in fact, we have seen long runs where

a print tympan was used, but it was covered by two or three sheets of well-oiled, heavy top-sheet manila, such as you used. We believe that, as your press is ten years old, probably the cylinder was not readjusted during that period. Would suggest that you use, say, six sheets of the same stock with one thin sheet of print-paper. Lower the cylinder a trifle, so that it will rest tighter on the bearers. We think it will stand it. When the run has progressed for about six or eight hours, remove the thin sheet and change the top sheet. This will relieve the type of the matrix effect, which is the cause of so much wear. In fact, the matrix effect in the top sheet is the result of the compression of the tympan, and the continued driving of the stock into the interstices so formed results in wear of type, especially the soft linotype slugs. There is another method which you might try out on long runs: Prepare your tympan and, in combination with the tympan, use a sheet of offset zinc. This sheet of zinc should be placed beneath the two top sheets and above the make-ready. The object is to give a fairly firm bearing to the impression, making the tympan firmer, yet with the two top sheets still sufficiently elastic to give a clear impression. This may seem to you a new departure from old methods, but it is not, for it is practiced by platen and also by rotary pressmen. If you desire to try it out, it may be done first on a shorter run and later on a long run to test its full value. After considering the proposition of lowering the cylinder, consult a practical press machinist and let us know the results.

Three weeks later the following letter was received from the pressman: "Received your letter and sent for the machinist. We found the bearers a little below type-high, so we put one manila sheet under them and lowered the cylinder a trifle, so I am using two sheets less than I did before. When I put the big job on again I will drop you a line and let you know how we make out with it. Thank you for the suggestion."

WISCONSIN PRINTERS AND PUBLISHERS TO HOLD CONFERENCE.

The Second State Conference on Printing and Newspaper Publishing will be held at Madison, Wisconsin, June 1 to 3, under the auspices of the Wisconsin Federated Printing and Press Associations, in coöperation with the Department of Journalism of the University of Wisconsin. The three associations that are charter members of the federated organizations are the Wisconsin Press Association, the Wisconsin Daily League and the State Franklin Clubs. Recently the Central Wisconsin Press Association affiliated with the other organizations in the federation.

Coöperation among publishers of weekly papers in securing national advertising will be one of the chief topics of discussion at the conference this year. The success of the Wisconsin Daily League in handling advertising for all of its members through a central office has resulted in the development of considerable sentiment among weekly publishers for a similar plan. It is proposed to handle both the advertising for the daily papers and that for the weekly papers through one central bureau.

The survey of merchandising conditions in every city and town in the State as a basis for soliciting national advertising is now being made by R. G. Lee, field man, for the university, in coöperation with the publishers who are members of the Federated Associations.

Cost accounting for printers, and especially for publishers of weekly papers, will also be taken up fully by the conference at this meeting.



In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Harmonizing Type and Rules.

THE only purely typographic accessories for the compositor's use are borders, ornaments and rules. They afford an inviting field in which form can be attained more readily than when the printer is limited to type alone. Of these accessories, rules are the most necessary and useful. Their most important use, perhaps, is in the formation of border lines, by which, no matter how much or how little copy is enclosed therein, definite form is given the page. Nor does their usefulness in this connection end with giving form or shape to the design. They serve, in addition, the purpose of holding the several groups, or parts, of the design together in a unified whole.

But, useful as rules are, they must be intelligently used. If not, they fail of adequately fulfilling the purpose for which they were intended and will go far toward making the design of which they are parts unattractive, and thus advertise the compositor as one without good taste.

Before going into detail as to the essentials for rule and type harmony, a few words in explanation of the several kinds of rules in use should not be amiss.

Styles of rules are designated, according to their nature, as hair-line, faced, parallel and double.

The first-named style is just what its name would imply—a rule which prints a very fine line, which fact probably suggested its name. In early days hair-line rules were frequently used as borders on title-pages and tickets, and as embellishment on running-heads in bookwork in combination with light-face type. Much of the printing in Colonial times was featured by panels made up of hair-line rules, mainly because of the fact that rules of other thicknesses were not available. Printers of to-day sometimes

use them in combination with Caslon Old Style when desirous of imparting to a design a feeling of antiquity, in harmony, of course, with the subject of the work. With such an object in view, and working toward that end, the lack of harmony between the rule and type is easily overlooked because the result represents the style of a Period. But, if the design does not in the other details of its make-up approximate the Colonial style, the absence of harmony between the hair-line rules and the type-faces now in use—Caslon Old Style among them—is displeasing. Then, in addition, the use of antique paper in bookwork, on which hair-line rules print poorly, is an added reason for their non-use in this connection. In present-day typography they are used almost entirely for division lines in tabular work and as guide lines for writing on blanks. The growing use of typewriters has made them unnecessary on much of this class of work, and in other cases leaders have supplanted them. It is a much simpler operation to set leaders in a line than to line up a hair-line rule with the bottom of a line of type. If the dots or dashes of the leaders are not too far apart the leaders present a more attractive appearance than hair-line rule.

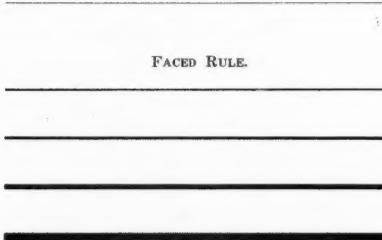
Faced rules are single rules, the lines printed by which are of distinguishable widths. The name is applied to all gradations of width, from those which approximate the hair-line up to a width as great as rules are made.

Parallel rule is the designation applied to two rules of equal width cast on the same body, or when made up in a job from single-faced rule the effect is the same. While the term is generally understood to apply to two rules running parallel, three rules of equal width and spaced equidistant apart would in reality be parallel rules.

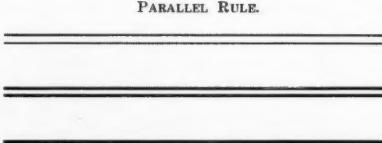
Double rule designates that style in which a heavy rule and a hair-line rule are cast on the

Rules

HAIR-LINE RULE.



PARALLEL RULE.



DOUBLE RULE.



same body or, as in the case of the parallel rules, when contrasting heavy and light rules are made up from single rules, when the printed effect is identical.

Faced rules are in most general use and can be successfully used with the greatest number of type-styles. In combination with bold, antique and old-style type-faces, faced rules are most satisfactory as borders, cut-offs and underscoring lines. Care must be taken that they are not too light nor too heavy, but that they approximate the strength of tone of the type with which they are used.

than single rules and are best used as borders. Care must be exercised in their use, for if, perchance, in the design, unified by a border of parallel rules, there are other panels inside the border the rules are quite certain to confuse the reader. Complex rule arrangements should be avoided. A common error in the use of parallel rules is to utilize them as cut-offs between lines or to underscore. For such use they attract too much attention, and when decoration attracts attention to itself it is defeating the very purpose for which it is used, that is, to make the type stand



Running-heads illustrating harmonious type and rule combinations.

When used to underscore a line of type—it is useless to underscore the largest line of type in a job as we so frequently see done—the rule should be approximately the same thickness as the heavy elements of that type. The same is true when the rule is used in forming borders if the type is of equal size or nearly so. In many cases, however, in letter-heads, cover-designs, title-pages, tickets, etc., there appears a large display line and a number of lines set in much smaller sizes of the same series or in type of a lighter face. In such cases, to match the width of the heavy elements of the display type with rule would necessitate a selection entirely too bold for the small type used. It is necessary, then, to strike an average, so to speak, between the tone of the display and that of the smaller light-face type and select rules lighter in tone than the display and heavier, of course, than the small type. In instances of this sort the compositor's eye should judge the average "color" of all the types and select his rule to match that average.

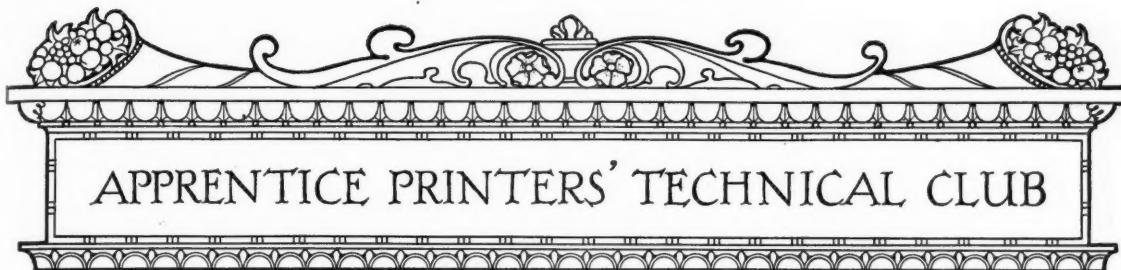
Parallel rules are governed by the same ideas, although, because of the white space between the two lines, parallel rules are not as strong in tone as a single rule of the same thickness as the two. Parallel rules are more decorative

out more prominently. Single rules are by all means best for these purposes.

Double rules, because of their contrasting heavy and hair lines, are suited for use only with types in which there is a great variation in width between light and heavy elements. The modern book types, Scotch Roman and Bodoni, show to excellent advantage in combination with double rule. On the other hand, the absence of hair-line elements in old-style and antique faces makes it undesirable to use them in combination with double rules.

There are type-faces which do not work to good advantage with rules of any sort, although passable combinations with these are not impossible. We refer to those letters cut in imitation of the styles of letters used by steel-die and copper-plate printers and engravers. The fact that we most commonly see these styles in engraved work—which work is done without recourse to paneling or lines in any form—causes us to see little beauty in these letter styles unless handled after the manner of the engravers.

The illustrations accompanying this article are explanatory of the points brought out and should be given careful consideration.



BY J. L. FRAZIER.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman Street, Chicago.

Suggestions for the Use of Text Type.

THE great majority of readers are able to distinguish and recognize words at a glance, and are not compelled to spell the words mentally as they read. Long association with the roman style of letter, universally conceded to be the most legible, has made this possible. It is for this reason that roman lower-case is, and should be, used where there is a large amount of copy to be set in type.

On the average piece of jobwork, however, there are comparatively few words, and for that reason added effects of interest, attractiveness and variety are given the work by the introduction of other styles of letters.

The text-letter—the true Gothic—has always been a deservedly popular letter for the work pertaining to ecclesiastical subjects, for display lines in combination with small sizes of roman capitals and commercial block-letters, and in the composition of wedding announcements and invitations.

Text is a highly decorative, artistic style of letter and is very pleasing when properly used, but it is abused to a greater extent than any other style.

Because of the rather complex character of the design, it is not as legible as the roman and italic forms, and the difficulty in reading is increased as the size is decreased. Its use in the smaller sizes should therefore be avoided, especially in the six and eight point sizes.

Text capitals should never be used except in combination with the



lower-case and at the beginning of words. Many of the text capitals are so utterly different from the roman capitals, which we are more accustomed to reading, that they are in themselves all but illegible. Then, in some series of text, some of the letters are very similar to others in the same font. How many printers could distinguish every letter of every text alphabet if the letters were spread on a table out of their regular order?

Because of the decorative character of these letters they are not easily read, as stated, and for that reason an entire word—or words—should not be set in text capitals. In support of this contention we are reproducing on this

page an engraved announcement in which the important lines are in text capitals (Fig. 1). The effect produced is displeasing to the eye, to say the least, and difficulty would be experienced by any but printers in reading them. Imagine, in place of these four common words, four which are not in every-day use and many would be compelled to give up the task of reading because of their inability to decipher the letters, so difficult are they to distinguish.

When the capitals are used at the beginning of words otherwise set in lower-case, the remainder of the word being fairly legible is a key to the word and little difficulty is experienced. Therefore, apprentices, do not use text capitals—avoid their use alone as you would a plague.

Another common error in the use of text type is that of letter-spacing. Because of the rich, compact and deco-

The Regents
of the
AMERICAN COLLEGE
OF SURGEONS
announce the appointment of
John Gabbert Bowman, A.B., M.D.
as
Director of the College

February the sixth
Nineteen hundred fifteen

FIG. 1.—The announcement above illustrates both the unattractive appearance of and difficulty experienced in reading text capitals.

rative character of the letters, they show to good advantage only when compactly spaced as to letters, words and lines. The large amount of white space between the elements of roman capitals makes it desirable to letter-space them slightly. Inversely, the small amount of white space in the text-letters — not that used in Fig. 1, but those styles in most common use by printers — makes it very

eliminated and the letter handled as its style of design demands. A comparison of the two should be sufficient to convince those with the smallest amount of taste of the unattractive effect produced by text type when letter-spaced.

Follow consistently the four suggestions here given for the use of text type: (1) Do not use it where a large amount of matter is to be set. (2) Avoid it in the smaller

That Printer of Adell's

FIG. 2.— Illustrating the unattractive effect due to the letter-spacing of text type.

undesirable to letter-space them or to place more space between words than is absolutely necessary to separate the words. Because of the compact character of the letter, less space is necessary between words than between words set in the more open roman styles.

We are showing on this page (Fig. 2) a design in which the text-letters are letter-spaced and the disagreeable spotty effect of the black-letter so far apart is unpleasant to look upon. Alongside (Fig. 3), the letter-spacing is

Midwinter Exhibition

YOUNGSTOWN LOANS
JOHN F. FOLINSBEE
HARRY LEITH-ROSS

The Mahoning Institute of Art
Youngstown, Ohio

The compositor of this design failed to gain sufficient strength for his main display and that line crowds the border at the sides too closely in comparison to the large amount of white space in the design. Such great variations in top and side marginal space should be avoided.

That Printer of Adell's

FIG. 3.— The compact nature of the text-letter's design makes it essential to space it closely.

sizes, especially six and eight point. (3) Do not use capitals only in the composition of words and sentences. (4) Space it compactly as regards letters, words and lines.

By following the above suggestions a compositor is likely to use text-letters so they will show to advantage as to themselves and in the pleasing embellishment of the page. A display line of text in a design set in old-style roman furnishes the display and adds a spot of "color" to the design.

MIDWINTER EXHIBITION

Youngstown Loans
JOHN F. FOLINSBEE
HARRY LEITH-ROSS



The Mahoning Institute of Art
Youngstown, Ohio

A rearrangement of the design shown alongside, in which sufficient prominence is given the title, and marginal space is made more nearly uniform. See review of Charles W. Loughead, Youngstown, Ohio, who set the design, on page 73 of Specimen Review Department.

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens should be mailed flat; not rolled.

M. B. LOOMIS, Cedar Rapids, Iowa.—The "Gifts Electrical" folder is a beautiful piece of work, the colors of ink harmonizing with the stock in a most pleasing manner.

LA SALLE PRINTING COMPANY, Miami, Florida.
—The blotter is altogether too decorative, and the type-matter, printed in the weakest color of the job, stands little chance of being read.

CHARLES S. NEWMAN, Rochester, New York.
—*The Right Angle* is creditably composed and well printed. The rules above and below the date-line on the first page, however, are too heavy — they do not harmonize with the type.

STUTES PRINTING CONCERN,
Spokane, Washington.—We are
again charmed with specimens
of your excellent letterpress
work. You are consistent in the
production of good printing.

THE JOHNSTON HARVESTER COMPANY, Batavia, New York.—Your catalogue is well executed in every detail, and we can find no fault with it. We admire especially the title-page, upon which it would be difficult to improve.

LEVI L. SMITH, Bonner Springs, Kansas.—The Holquist letter-head is effective and consistent with the style most pleasing to theatrical performers. If the egg and dart border used to form the upper panel had been used also for the side panel, a great improvement would have resulted.

DOERTY PRINTERY, Findlay, Ohio.—There is nothing new to say about your fine printing, unless it be that its "punch" is becoming more vigorous. You express excellent taste in the selection of colors and, while you disregard the laws of conventionality in your designs—featuring free, unusual treatments—you appear to know just how far to go.

THE OBSERVER PRESS, Fillmore, New York.—"To Buyers of Printing" is an attractive folder and, we believe, effective in an advertising way as well. The blotter on red stock should have been printed with black ink, for difficulty is experienced in reading the words as printed in red, and the effect produced is also displeasing.

THE REMINGTON PRESS, Cape Town, South Africa.—The holiday-greeting folder issued by you is quite pleasing, due mainly to

the color selection — brown and buff on white mello-coated card stock. Rules do not join perfectly, but this fault would not be noticeable to the average recipient who, of course, is not so critical as we are.

THERE are few house-organs being printed to-day which are as good as, and none better than, *Graphica*, by The Herald Press, Montreal, Quebec. The inserts in the March number, a strong cover-design for a catalogue of motor trucks and a four-color example of offset printing, are representative of the best work being done to-day in the graphic-arts field.

THE CADMUS PRESS, Los Angeles, California.—The February issue of your house-organ, *The Cadmus Cadence*, is an especially interesting number and is admirably printed, as, in fact, is all the work. Your service department appears keenly alive to its responsibility, for a buyer of printing who wants quality and would not be influenced by contents and appearance of your little paper is assuredly a poor judge of good printing. We would appreciate receiving it regularly.

ing it regularly.

THE H. E. FRICK COMPANY, Philadelphia, Pennsylvania.—"Cutting Down Selling Expense" is satisfactorily printed, the cover being especially pleasing. Because of the small size of type used for the side-headings, they are not as conspicuous as they should be for most satisfactory results. Had you used cover-stock of another color, so you could have used vermilion for the second color on the inside pages, these side-headings could have been made more effective by being printed in that color.

PROBABLY the most pretentious, attractive 1916 calendar received by THE INLAND PRINTER came from THE PAPER HOUSE of New England, Springfield, Massachusetts, and, strange as it may seem, its production was simplest. Outside the distinctive illustration of the firm's home, type and utilities only were used in its design. The Caslon Old Style harmonizes pleasingly with the illustration, as can be seen upon reference to the reproduction on this page. When printed upon antique deckle-edge stock, as it was, personal taste only would cause the selection of any other treatment as better. It is a good representation of the possibilities of type when intelligently used. The leaves in the original are 24 by 36 inches, perforated at the top for removal. Each month's calendar was printed on stock which did not appear elsewhere in the calendar, and in this way some of the leading lines handled by the firm are shown to excellent advantage.

C. FRANK MANN, Louisville, Kentucky.—The blotter printed in blue and blue tint on blue stock is very attractive. The arrows were used to excellent advantage in the formation of the border, directing the reader's

The PAPER House of New England

DANIEL LEWERTH, President

BOSTON

ATLANTIC AVENUE
Phone Fort Hill 4-1111

WORCESTER

GRAPHIC ARTS BUILDING
Phone Park 1-1111

SPRINGFIELD

WAREHOUSE, LYMAN STREET
Phone 2-1111

NEW YORK

22 DUANE STREET
Phone Worth 1-1111

1916

AUGUST

1916

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1	2	3	4	5		
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31	1	2

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1	2	3	4	5		
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31	1	2

A Standard Advertised Paper for Every Purpose in Printing

Handsome calendar printed from typefounders' material which harmonizes with the illustration — very pleasing in the original.

attention to the trade-mark of the firm at the bottom of the design. The embossed business card is also satisfactory, but much crowded from top to bottom in comparison to the large amount of white space at the sides.

THE FRANKLIN PRESS, Grand Haven, Michigan.—The book of poems, printed and bound by you, is in every way an admirable piece of work. The type used, Bookman Old Style, is a very legible face and shows to excellent advantage on the antique laid stock. Our only suggestion for its improvement would be to place the half-tone of the author slightly higher on the page, for in the exact center it appears low.

THE CAXTON COMPANY, Cleveland, Ohio.—Your March calendar is, in our estimation, because of its novelty, coupled with your usual originality and excellent artwork, the best we have ever seen. The idea of printing an illustration in glossy black over a dull-black background produces an effect entirely new to us. Your work surely has "the punch," and your creative department is all that the name implies.

THE LIBBY PRINTING COMPANY, Boston, Massachusetts.—The illustration on your 1916 calendar is strong and effective, but the large border used handicaps it materially. If no border had been used except a rule panel around the illustration at the top, and the leaves attached below, a great improvement would have been made. Your calendar reminds us of a painting surrounded by such an elaborate frame that those who saw it exclaimed, "Oh, what a lovely frame," disregarding the picture which the frame was intended only to embellish.

THE FUHR PRINTING WORKS, Williamsburg, Ohio.—The blotter, entitled "Preparedness," is simply and effectively arranged, but could be improved by the use of a plain rule border printed in one color. The italic line, quoting Webster's definition of the word of the hour, would have been more effective if set in a size smaller so that it would not occupy a full line. Being set full measure, the large display line above counteracts its effect somewhat, and effectiveness would be gained if there were a variation in length between the two.

VAN D. HARVEY, Millerton, New York.—Your blotter would have been improved if the main display line had been in black instead of gold. Lines of type printed in gold are not readable except when held at certain angles, and for that reason gold can be successfully used only for rules, ornaments and borders. The ink used in printing your letter-head—a typewriter purple—is not adaptable to typework, for, being thin, it spreads poorly, which gives a bad effect in typework, although approximating the appearance of typewritten letters.



Striking calendar issued by William Edwin Rudge, New York city.

Blocks Cut from Linoleum Utilized in Printing Above Calendar in Eight Colors.



THE half-tone illustration shown above, attractive as it appears, is in reality an injustice to the original, the product of the William Edwin Rudge plant, New York city. Consistent with other work emanating from this plant it is representative of the very best in the printing art. Printed in eight strong but pleasing colors and black, the work of the artist, Mr. P. D. Cook, is shown to the best possible advantage. The way in which the work was executed is best expressed in Mr. Rudge's own words as presented in a handsome booklet, printed on hand-made stock, entitled "Linoleum": "Some time ago we told the well-known artist, Mr. P. D. Cook, to design for us a poster, and to go as far as he liked—and he did. The next step was to have the engraver photograph it on zinc. This was to obtain a key plate, from which we pulled eight impressions on linoleum (the ordinary kitchen kind). Then, we had one of our engravers, Mr. Hodgett, cut out, by hand, the eight color-plates."

M. M. SHELLHOUSE, Liberty, Indiana.—Of the two letter-head arrangements, we very much prefer the one in which the monogram is placed below the type-group, for in that position the contour of the design is much more pleasing. The other specimens are of an exceptionally good quality. In passing, however, we note one or two instances where improvement could be made. Why underscore the word "Concert" on the cover of the Madrigal Club program? You did not do so on the title-page. There is entirely too much space between words of the sub-headings in the catalogue for Rude Manure Spreaders. This is otherwise a very commendable piece of work, as are, for that matter, all the advertising items.

WILLIAM KNUTSEN, Chicago, Illinois.—You should practice restraint in the use of decorative units. It is seldom that three styles of border can be combined with satisfaction. Certainly the three you have used around John Kjellander's card, which are so variant in design, do not form a pleasing, harmonious combination. The periods and colons utilized in vain effort to square up the second line do not add to the appearance of the design, but serve as distracting elements which are displeasing to the eye. The folders for the Amalgamated Roofing Company are very satisfactory.

CHARLES FRANKLIN HORTON, Greenwich, Connecticut.—You do remarkably good work in most respects, but it does not seem possible that the same man who composed the attractive Conyer's Farm folder set the folder

for Faultless Flush Valves. In the latter there is no harmony of shape or design between the three display types used, and to use extended type for the first letters of words set otherwise in an extra-condensed style produces discordant effect. The poster stamps indicate that you possess considerable talent in drawing and hand-lettering.

THE ADVOCATE PRINTING COMPANY, Newark, Ohio.—The cover on your house-organ for February would be greatly improved if the red used in printing the cherries were brightened by the addition of some yellow. Of course the red used represents the natural cherry quite faithfully, but it is too strong for the green. If, in attaining the natural appearance of an object, it is necessary to use colors which are out of balance, something of natural appearance must be sacrificed. Larger, bolder type should have been used for the name of the paper. There is not sufficient contrast in size between the headings and the text-matter on the inside pages.

SOUTHEY's short poem, "It Was a Famous Victory," was never better printed nor more handsomely bound than when done in bro-

chure form by The Heintzemann Press and Brad Stephens & Co. for distribution to friends of both companies as a Christmas remembrance. The inside pages were printed on white deckle-edge Japan stock, the end-leaves were of green cover-stock, and the book bound in boards covered with the green cover-stock and stamped in gold. If all appreciated the remembrance as did we, there are warm spots in a goodly number of hearts for those two well-known concerns.

LESTER J. SHOLTY, Chicago, Illinois.—Your typography is excellent, but presswork is not what it should be. On the title-page of the program for Decker's School of Music the brown used is very unsatisfactory. It is not only too dark, but the disc of the press does not appear to have been well cleaned following the running of the first color—blue-violet—and the two colors were mixed, producing a "muddy" unattractive shade. Yellow-orange, slightly subdued by the addition of a very little black, would have afforded better contrast. Use single rules rather than parallel rules as cut-offs between groups of type.

GOVERNMENT PRINTING DEPARTMENT, Tasmania.—The process prints illustrating scenes in Tasmania are well printed. On the cover-page, the oval cut-out should have been made smaller so that the seal above and the type below would not have crowded the edges of the stock so closely, for in view of the fact that side margins are ample, the small top and bottom margins cause the design to appear out of proportion to the shape of the page.

The *Junior Printer*, printed by and for the boys of the night printing classes in the Dayton, Ohio, public schools, is the most attractively printed paper emanating from a like source we have ever seen. Composition is very creditable throughout, but presswork would have been better had the impression been more firm. Rough antique stock requires heavy impression, and to make the letters print sharply and clearly without punching through the stock, the "packing" should be hard. The contents are interesting and informative.

FRANKLIN C. HOLLISTER, Chicago, Illinois.—Your business card is dignified, effective and attractive in appearance. It is herewith reproduced.

J. W. BOOTH, St. Louis, Missouri.—The menu-card used on Iron Mountain trains is one of the handsomest we have seen, the artwork by Oscar Burningshans being clever in every particular. The American Colorotype Company, Chicago, deserves commendation for the admirable manner in which, both in plates and in printing, they presented the work of the artist. For the benefit of our readers, we will say that the painting reproduced

fact that some of the lines are usually very short, overbalances the page as a whole.

U. S. SAMPLE COMPANY, Chicago, Illinois.—The house-organ, *Concrete Roads*, is issued by you for the Universal Portland Cement Company, is admirably executed. If the matter had been hand-set, slight letter-spacing would have made possible a reduction in space between words in some places where it is too great for pleasing results; but of course this would have consumed considerable extra time and added materially to the cost of production. Very frequently the change of a word in a line will make possible a reduction in space between words at slight expense. We do not particularly admire the body-type used, and are sure that, considering the black running-heads and the half-tones used, Bookman Old Style would have proved a much better selection.

We continue to receive specimens of high-grade printing from the Advertising Agency of the Woodward & Tiernan Printing Company, St. Louis, Missouri. Our latest contribution from this company is a de luxe brochure, entitled "Advertising—Its Appeal to Women." At the top of the cover—which is of gray hand-made stock—a decorative panel is blind-embossed, and inside

this panel a miniature reproduction of a painting, printed in four colors, is tipped. The titular matter is blind-embossed at the bottom of the page. The inside pages are printed in brown and black on white deckle-edge antique stock.

F. D. PHINNEY, Rangoon, Burma.—The dinner invitation for the Rangoon Trades Association, blind-embossed and printed on heavy, white hand-made stock, is excellent in every way. While we admire the format of the program and menu booklet for the same dinner, we see no merit in the diagonal arrangement of the three main display lines on the cover and would prefer the three lines rearranged into two and centered, the word "Rangoon" to form the first of these two lines and the words "Trade Association" the other. By pulling the lines of the menu-page toward the center on both ends, more marginal space would be gained at the sides to balance more nearly with the large amount at top and bottom. Few things appear worse in printing than cramped side margins, and especially if top and bottom margins are large.

THE BROWN PRINTING COMPANY, Montgomery, Alabama.—The February issue of *Brown's Impressions*, your house-organ, is interesting and well designed, but the color manipulation is not good. The blue tint used for printing the illustrations on the outside margins and for other decorative items is too

THE MORLAND PRESS LIMITED

PRINTERS
DESIGNERS



ENGRAVERS
BINDERS

190 Ebury Street London SW

Telephone Victoria 4235

Simple, dignified and pleasing letter-head printed and used in correspondence by The Morland Press, Limited, London, England.

on the front page is entitled "DeSoto Discovering Hot Springs," whereas the one on the back page represents a street scene of Hot Springs in its present-day glory.

WILLIAM C. MARKHAM, Baldwin, Kansas.—The heavy six-point rules used as border around the pages of the program for "The First Christmas in Palmyra," and printed in bright red, are too prominent and attract too much attention to themselves, making the act of reading difficult because of the irritating effect produced. The three main display lines on the title-page should have been centered, as are all the lines below them, so that the design would be symmetrically balanced. When the lines of a heading are set to the left side, the large amount of white space at the right, due to the



FRANKLIN C. HOLLISTER
CONSULTING PRINTER
THE FAITHORN COMPANY
500 SHERMAN ST. CHICAGO

TELEPHONE HARRISON 6231

A hand-lettered business card which illustrates an effective use of a monogram as ornamentation.

THE INLAND PRINTER

weak for printing lines of type, as you will agree upon reference to the firm-name on the two-page spread in the center of the book. This line should have been printed in black. While the light blue is quite pleasing on the first cover-page, owing to the nature of the

a resetting appears in which the faults are largely corrected.

In a handsomely printed folder, printed on orange hand-made stock, announcement is made of a new firm of printers in Cleveland, Ohio, The Doyle & Waltz Printing Company, and,

sign on the cover-page is below the center of the page, whereas, because of an optical illusion which causes type-groups placed in the center perpendicularly to appear low, such should be placed above center to counteract the effect of that illusion. Because of the spreading



Dated at 118 East Street: Talladega, Alabama

An interesting letter-head arrangement by Lennis Brannon, Talladega, Alabama.

design, it is too weak for the type on the other three cover-pages, and you will note that the strong red used for printing initials, border and ornaments stands out much too prominently in comparison. Type should never be printed in a weaker color than is used for printing decorative units used in combination.

CHARLES F. SKELLY, Altoona, Pennsylvania.—Your composition is admirably neat and effective. Lines are crowded too closely on some of the designs, notably on the cover and title-page of the Blair Lodge anniversary program. On this cover, in addition, the design should be raised about eighteen points, for, as printed, it is too near the center of the page. On the menu-page for the Jefferson Alumni Association, the type crowds the border at top and bottom too closely, considering the large amount of white space at the sides. White space between type and the border which surrounds it should be approximately uniform on all four sides with, preferably, a little more at the bottom. The light olive ink used in printing the words "Quality Printing" does not harmonize with the yellow-orange. These words should have been printed in the dark olive.

Altoona Tribune, Altoona, Pennsylvania.—On the menu and program used at the celebration of the sixtieth anniversary of the founding of your paper, material improvement could be made. On the cover-page, the design—a half-tone illustration of your house tipped inside a border printed in gold—is placed in the exact center from top to bottom. Such designs or illustrations should be placed above the center in order to overcome the optical illusion which causes them to appear low if placed in the exact center. The wave rules—used as cut-offs—in themselves unattractive, contrast disagreeably with the straight rules used for border around the pages. A large amount of matter should be set in roman lower-case because of a difficulty in reading italic, and roman harmonizes better with the rectangular form of the pages. Entirely too many type-faces were used in the work.

The Lawrence County Herald, Louisa, Kentucky.—Some of your letter-head designs are crowded too near the top edge of the sheet and appear overbalanced. In printing with two colors you print too large a portion of the form in the warm color. Red, yellow and orange should be sparingly used, for when excessively used the designs present a glaring effect which is not pleasing. In the eight-page color insert of this issue we are reproducing your cover for the book of minutes, which was handled in such manner that the display features could not be given their relative prominence. In it, also, distinct items are carried over several lines, which arrangement is not conducive to the most effective display. Alongside your own design

basing our judgment on the quality of this announcement and Mr. Doyle's past success in the field of typographic design, that city, already rich in high-class printing concerns, is due for one more. It is an interesting fact that superior printing establishments congregate in cities, probably because in the beginning a pace was set by one which all had to keep. There are several large cities in the country from which we have never received, nor seen, printing of a quality which a number do in others—notably Cleveland and San Francisco. There is no better typographic work being done in the world to-day than that which comes from these cities.

G. H. BROWN, Syndia, Texas.—The menu is neither well designed nor well printed. The de-

out of the lines over the title-page, the border is crowded at top and bottom, and because of the large amount of white space at the sides, the distribution of white space is not sufficiently uniform to be pleasing. Do not resort to the makeshift of using periods, colons, etc., in lengthening short lines to what you consider proper necessary length. Better by far a short line where a full line appears necessary than to lengthen it with utilities which by no means approximate the appearance of the type. Press-work is very poor, due to improper make-ready, broken letters, and the use of a poor grade of ink. Study the designs reproduced in this issue and model your own therefrom.

DUNCAN T. MCHUTCHINSON, Chicago, Illinois.

—It is true the title-page of the folder, "Looking in on the Moody Bible Institute," as printed, is separated into too many groups, but in spite of this fault it possesses considerable merit. The design on which you "pinned your faith," however, is not as good a page. The trouble with the latter design is that it is overburdened with rules which demand so much of the reader's attention that the type does not stand out as it should. It is a mistake to separate lines constituting a title, or which depend upon each other for sequence, by rules in an effort to attain an ecclesiastical style. You improved its appearance, however, in drawing the lines in red. As a design we prefer your own No. 2, set in Cheltenham, for it is both neat and simple, but on it the title is too weak in comparison to the border and the size of type in which the subordinate matter is set. This probably caused its downfall. On the folder, "Let Us Get Together," the border dominates the design to such an extent it is difficult for one to keep his eyes on the words. The red is too dark, and we would suggest vermilion or red with an orange hue for general work. Your crowning fault is overelaborateness, but that is in some ways a good omen, for it usually indicates ambition and interest in one's work. When such men learn the value of simplicity they usually come to the front with rapid strides.

SEARS PRINTING COMPANY, San Marcus, Texas.—The cover-design for *The Laurel* is reproduced in the color insert of this issue, and alongside a rearrangement in which the faults of your design are corrected. The blotters are quite satisfactory, except that on one you have enclosed the name of the firm in a panel. This in itself would not be so bad if the marginal spaces between the line and the panel were equal on all four sides. When one line is enclosed in a panel the space between type and rule is usually very small and for that reason it should be absolutely equal on all four sides. While in this case there is a decided need for a full line, we doubt whether an improvement is made by constructing a panel to gain the



Attractive book-plate design by Frank H. Riley, Chicago, Illinois.

effect of a full line. When a single line occupies a page it should invariably be placed above the center, for in the center it appears low and, in addition, there is the lack of good proportion in the division of the page into two equal parts by a line so placed. The initial is

neatly the headings are too prominent as printed in black, when one considers that the border is printed in a rather weak orange. The headings being short, the full length cut-offs should be eliminated in favor of dashes not longer than four ems. The napkin used represents a clever

Reid & Son is also very good, and of strong design, but shows the need of a border. When a cover-design is made up of a number of lines and several groups, a border is necessary to unify the design. Borders that are too decorative and which are used needlessly to fill



Berlin, N. H.

Interesting treatment of letter-head by Axel Edw. Sahlin, The Roycroft Shop, East Aurora, New York.

too small on the first page of text in the Shaver booklet. An initial which is smaller than the depth of two lines of the body type should never be used, and three-line initials are preferable. The same fault is noted in the paneled headings in *The Laurel* as on the blotter. Presswork is poor, due to the use of an inferior grade of ink and to improper make-ready.

CHARLES W. LOUGHEAD, Youngstown, Ohio.—We agree with you that the cover-design for the local union's banquet is too warm in tone as printed, too large a portion being printed in the bright red. On the other hand, no improvement is noted in your proof in three colors—red, green and black. It is true that the tone is not so glaring, but the breaking up of the design for three colors is such that it produces an effect of complexity. Our preference of the three is the one in which you have printed the border and ornaments in gold and the lettering in black. We are surprised that neither you nor the printers saw in this design, because of its bold character, one made for a full-tone and tint treatment. By printing the lettering in full tone of blue, and the border and ornament in a tint of blue on blue stock, or if the same plan was followed with brown as the color, the appearance would have been greatly improved. Bright red should be confined to a very small proportionate area in a design, whereas in using a tint of a cold color or brown there is hardly a limit upward to the extent it can be used. A tint, however, should not be used when the area to be printed therein is small, as, for example, when an ornament of small size only is to be printed in the second color. You made a decided improvement over the original in your rearrangement of the Midwinter Exhibition cover. In the original the compositor made a serious mistake in setting both main display words in one line, which not only compelled the use of type so small as to be entirely too weak, but which, because of its great length, crowds the border at sides so closely as to be displeasing when the large amount of white space above and below is considered. We are reproducing the original and your resetting alongside, because the contrast affords an excellent example of the desirability of uniform distribution of marginal white space, and also to show the necessity for strong treatment of cover-designs when printed on dark colors of rough stock, as these were in the originals.

ELIZABETH O'BRIEN, Wayne, Nebraska.—The program, menu and napkin for the meeting of the Northeast Nebraska Editorial Association are very satisfactory. On the inside pages of the program the full-length cut-off rules be-

idea. In the *Wayne Herald*, issue of January 27, a group of half-tone illustrations of speakers at the meeting appeared, and for napkins this group with the adjoining columns of reading-matter, cut away at the outside to produce the effect of the same clipped from the paper, was printed in red ink on white tissue-paper. Of the five covers for live-stock sale catalogues designed by you, we consider the one for Harry Tidrick as the best. The one for James D.

white space mar the appearance of the other cover-designs. A simple rule border, with type and whatever cuts are essential, represents the best possible arrangement for such work.

THE MARCHBANKS PRESS, New York city.—We have frequently commented upon the distinctive character of your excellent printing, characterized as it is by simplicity of arrangement, intelligent use of color, and the selection in most cases of antique and hand-made stock. For these reasons reproductions printed on enameled stock can scarcely do justice to the original work, although the excellent typography can be shown. Your February blotter is reproduced.

VERNE E. WHEELER, Franklinville, New York.—When a display heading is incomplete in itself, or in those cases where a few words of a sentence are displayed and the remainder set in small type below, the display line should not be so far removed from the matter which follows as when it is a complete statement in itself. This constitutes the most serious fault in your blotter and an interruption in reading is caused thereby. The reader is certain to pause after reading, "It makes you feel fine," the words displayed, whereas the remainder of the sentence, "to see the quality of work turned out by the busy King Quality Press," is essential to complete sense. The red ink appears to have been reduced too much; it should also have been of an orange hue. The rules which surround the type-lines on the envelope corner-card, printed on blue stock, are too weak, and the lines crowd the border at the ends too closely, especially in view of the fact that at top and bottom of the lines there is considerable white space. When a line is enclosed in a panel, the space between type and rule should be the same at the ends as at top and bottom. On the letter-head, printed in blue and yellow, the ornament does not harmonize with the space it occupies. While a round ornament in a design, the type-lines of which are squared and enclosed in a rectangular border, does not appear inharmonious if the ornament is very small in proportion to the rectangular space it occupies, it does appear so when the ornament is proportionately large, as in this case. On the letter-head for the Morgan Opera House the design would be improved in shape if the two groups set in italic were brought in close to the ornament and up near the main display line. The design as it stands is wider at the bottom than at the top, and such shapes should be avoided. The poster stamps are very good, but condensed type should be closely spaced. The letter-heads on which you have used a two-point rule for border would be improved if a



February 1916

TYPE arranged on the page, and printed, so that it easily and without strain, carries the meaning to the mind of the reader, is not usual. Notice the lot of printed things that come to you. Do you want your printed matter arranged in good taste? We can help you.

The Marchbanks Press
DESIGNERS · ENGRAVERS · PRINTERS
Telephone STUVESEANT 1197
114 East 13th Street New York

FEBRUARY 1916						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29				

Calendar by The Marchbanks Press, New York city. Original in brown and black.

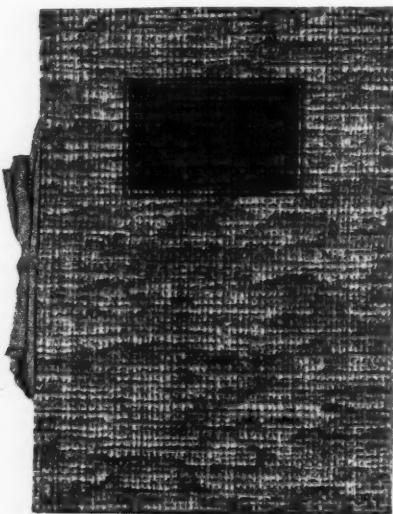
one-point rule were used, or if a light-brown ink had been used as second color. The border is rather too strong as printed in red. These headings represent a style easy to compose and which is much more attractive than the elaborate style featured by rules and other ornamentation.

ONE of the most unusual and attractive menus we have received is that one which was used at the Sixteenth Annual Dinner and Dance of the New York Master Printers' Association, given recently at the Hotel Breslin, New York city. The cover — a reproduction of which appears on this page — was printed on wall paper, that particular kind of wall paper which has the appearance of burlap. The paper being light brown, a panel was printed in brown at the top, as shown in the reproduction, which smashed the rough surface so that the titular matter could be printed in black thereon. The inside pages were printed in brown ink on a cover-stock which bears a close resemblance to the heavy wrapping-paper one sees so frequently. The booklet is a distinct relief from the humdrum and has a charm which could hardly be surpassed by the use of the most expensive stocks. The specimen department of the American Type Founders Company produced the job. On a slip attached to the inside back cover the following pertinent paragraphs are printed: "It was a difficult ethical problem. To have a dinner was right enough, for man must eat. But a dinner

HANS FLATO STUDIO



Strong treatment of letter-head in the modern art style so popular at this time.



Cover of menu printed on wall paper, which approximates appearance of burlap, by the American Type Founders Company for annual banquet of New York Master Printers' Association, New York city.

means menus, and menus are printed on paper. Would it be ethical in these days of paper famine, when prices are soaring into blue skies, to rush into such headlong extravagance? Some one suggested that dollar bills be used, but dollar bills are unsightly and insanitary. After many equally impossible suggestions, the problem was happily solved when a certain man heroically volunteered to donate the mural decorations from his home. The job was performed with infinite care and great success, with the result that the New York Master Printers' Association is able to dine with real menus and without upsetting the paper market."

ELLSWORTH GEIST, Pittsburgh, Pennsylvania. — Your delightfully neat typographic work continues to interest us and no fault can be found with any particular of its design. An admirable announcement is herewith shown.

ORIEN L. ROARK, Greenville, Kentucky. — Your New Year's greeting-card is a decided novelty and is quite interesting. We regret a satisfactory etching could not be made from the copy sent us. For the benefit of our readers, however, we will state that on the card a circular design is made of type and rule to represent the face of a clock. On the inside circle are the figures 1 to 12; in a circle just outside, the letters of the words "Happy New Year," twelve in number, are placed opposite the figures, and outside the circle — opposite each figure and its companion letter — are the names of the months of the year. The little sentiment fits in admirably with the device.

P. H. CROSSLEY, Chicago, Illinois. — Your letter-head, printed in green and blue, is not attractive. In the first place, green and blue do not harmonize, and, in addition, the lines are set in such large sizes of type that all dignity is lost. Do not use a bold, rugged letter without hair-line elements in combination with Litho Roman, in which the light elements are of the hair-line variety. On the hotel-card the lines are crowded too closely and too large a proportion of the design is in the warm color. By printing all the type in blue and simply the ornaments and border in orange, a decided improvement would have resulted.

M. M. WASHINGTON, Denmark, South Carolina. — Faults which would be easily corrected mar the appearance of the designs sent us. The heavy rule, printed in black, forming the inside panel of the "Souvenir" cover-design, is too strong in tone for the type or the gray border which forms the outside panel. By eliminating this heavy rule — as you can see for yourself, by scratching it out on a copy — a decided improvement would result. Inasmuch as the matter below is set in light-face type, the catch-line should have been set in that face also and not in the bold letter in which the main display line above is set. The rules on the Denmark Grocery Company's letter-head serve no purpose of paneling

or decoration and should be eliminated. On the "Sunday Evening Service" program the long, narrow ornamental device, made up of brass rule and border units, does not harmonize with the space it occupies. While it crowds the type above and below, there is an extraordinary amount of white space at the sides. Your



Announcement by Ellsworth Geist, Pittsburgh, Pennsylvania.

school should have a new seal made, for the one used by you is apparently so badly worn that good work can not be done with it, the words being illegible.

THOMAS M. DUDDY, Philadelphia, Pennsylvania.—The majority of your specimens are very good and you exercise good judgment in

H. H. SANDERSON, Lancaster, New Hampshire.—You place too much reliance in rule and ornaments and use these auxiliaries to such an extent that the type is subordinated. Ornamentation should be used with restraint and only to the extent that it beautifies the design or, by symbolism, adds to its advertising effective-

altogether too large sizes of type. The little aphorism by Emerson should not have been given such prominence, occupying with its initial and border almost two-thirds of the advertisement. Had it been set in small type, eight-point, for example, in a narrow paragraph at the top so that the real advertising matter, "A



SOPA DE ALMEJAS
APIO AL NATURAL

LANGOSTA A LA CATALANA
JALEA DE FRESCAS

PATATAS MAJADAS
NABOS

ESPARRAGOS EN ENSALADA
ENCURTIDOS DE VINAGRE

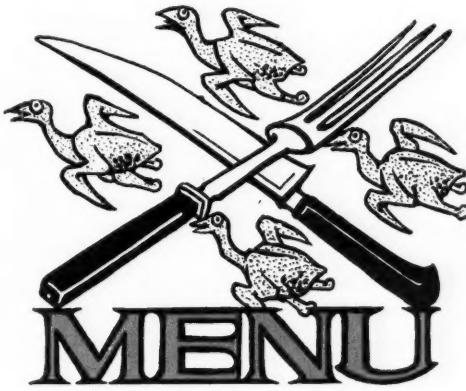
TERNERA A LA HAMBURGUESA
JAUERKRAUT

VINO MOSCATEL
JEREZ

CERVEZA PABST
CREMA DE CACAO

TARTA DE CEREZA
FRUTAS

CAFE



Consomme de Pollo
Trucha á la Parisiense
Patatas Hervidas
Filete de Ternera
Rábanos - Aceitunas
Pavo Asado á la Merode
Ensalada de Huevos
Frutas y Postres
Café Negro



Interesting menu forms reproduced from *L'Arte Tipographico* by National Type & Paper Company, Havana, Cuba.

confining yourself to simple arrangements. On the William Megaw bill-head, however, there is a feeling of congestion, due to the fact that you have set items of minor importance in too large sizes of type. This not only crowded the design, making reading a little difficult, but, owing to the large sizes in which the unimportant lines were set, the important features, through lack of contrast, do not stand out with the prominence they should. On the J. Wood & Brothers Company bill-head, the lines below the firm-name are crowded too closely. The design would be improved materially if additional one-point leads were placed between these lines.

ness. A simple design with single spot of decoration is the best combination for pleasing typographic designs. On the annual report cover-design you have used an extended type-face, whereas the page is narrow in shape, and an inharmonious effect is produced which is rather displeasing. Then, too, the border is so strong and, being of a "spotty" character, it demands so much of the reader's attention that it is difficult to keep the eyes on the type.

VOGEL & STELLMACHER, Dallas, Texas.—Your advertisement in *Movieland* is not well composed, nor is it good advertising. In the first place, it is crowded to the point of congestion because items of minor importance are set in

50 per cent increase in our business for 1915 over that of 1914, in spite of the depression, proves that we give both better service and satisfaction," could have been given prominence. In this advertisement you have used four distinct type-faces and they do not harmonize. You should avoid italics in combination with the block letter, generally known as Copperplate Gothic, and the most serious violation of harmony possible is to have a line of extended follow a line of condensed. We would suggest that you study the advertisements in *THE INLAND PRINTER* to learn the advantage of white space and the disadvantages of intricate, crowded arrangements featured by rulework.



A NATURAL HISTORY
OF ART AND
MORALS

BY A. ROMNEY GREEN



are implications which, if not offensive, are at least depressing. The grapes, we may suppose, are your's knowing that modern civilization is less capable or less productive of art than his barbarous forefathers of almost any age or country, and assuming that he should be superior to their grotesque religions, these theorists apparently wish more or less consciously to imply that he should be superior to us also.

THE difficulty with your distinguished scholar is that, as in gratitude bound, he is less inclined than the rest of us to say hard things of an age which is so much kinder to the one than the other; so that among all the factors which go to produce a period of flourishing art, he invariably pitches upon one of those which are beyond the possible control of man. He may say for instance, and with great authority and good reason he has said, that a period of vigorous art is always inherently to be reviled; and in other theories there



THE GROTESQUE
BY
EDMUND J. SULLIVAN

was born and brought up in the old faith—the faith that built cathedrals at Amiens, Notre Dame and Rheims—Ely, Winchester, Lincoln, Westminster and Canterbury. I was therefore outside controversy as to the eastward position, the use of incense, altar lights, dalmatics, and the many questions of ritual that so disturbed the Anglican peace of the period of my youth, and still find echoes here and there. I look back lovingly to the quiet Sundays and feast days when High Mass was celebrated in the Church attached to my old School of Mount St. Mary's, SPECIMEN PAGE.



Circulars from The Morland Press, Limited, London, England, in which the lettering harmonizes with the illustrations in an exceptionally pleasing manner. The original designs were well printed on buff antique stock, the effect produced being especially attractive. The position of initial letter in design at left is not pleasing.



THE WORD AND THE PRINTER

BY JOHN H. CLAYTON.

What the advertiser says; the words he uses to say it; the form in which he presents what he has to say; the illustrations he uses; and the style in which the printer expresses the ideas, are the subject-matters for this department.

When the Printer Starts to Produce Some Advertising for Himself.

ERTAINLY one of the first things the printer who is planning service work for customers should do is to get out something advertising his own business. Perhaps he has always felt, while in the regular printing business, that he had a lamentable lack of talking-points. If that has been the case, he surely can console himself now he is on the road to real service, for the points of differentiation are many.

A New York printer, addressing the writer recently on other matters, interpolated a little "slam" when he said, "We're going to get out some advertising for ourselves pretty soon. Will we have 'A Corner of Our Composing-Room' or 'Portion of Our Bindery'? Well, I guess not—not after the fierce things you have been writing about that form of advertising."

It surely is advisable to avoid that method. But we are confident you will have seen the foolishness of such a course, were it only that so many others have done it in precisely that way for so many years. Possibly the best way we can get our point across is to instance what others are doing and to give some excerpts from their more successful sales literature. Acting on this assumption, we start with a circular produced by Wardwell, Printer, who sent the piece to a carefully prepared list of prospects. The title is "A Tale of Two Merchants (a True Story): Two Ways of Figuring Advertising Results."

Here is most of the story: Two merchants, one a furniture dealer, the other a dry-goods merchant, decided to start advertising. With the assistance of a competent printer they plotted their campaigns. In each case only a moderate expenditure was involved. At the end of the first six months the printer went to the furniture dealer to figure results. He received a frosty reception.

"You may cancel my contract," said the furniture man. "I spent \$400 in printing and postage with you during the past six months and my net profits on sales traceable to my advertising amounted to but \$325. In other words, I threw away \$75, enough to buy me a couple of suits of clothes."

A little farther up the street the printer entered the office of the dry-goods merchant. The merchant was all

smiles. Evidently everything was going fine with him. "I've just been footing my returns on the advertising gotten out by you for the past six months," he announced, "and I find your ideas are pulling fine results. I spent \$400 in advertising and the net profit on the sales made amounted to \$310. That means a normal loss of \$90. As it brought me over 700 new customers whom I shall follow up, I figure that I'm pretty well ahead of the game. Certainly the profit on the repeat orders I receive from these customers will, in the course of a year, show me a handsome return on the six months' expenditure. Furthermore, these customers, all of whom receive good value for their money, will bring still more customers. If next spring the results equal the past six months, I shall promptly increase my appropriation."

This merchant, you see, understands what is meant by cumulative force of advertising. Backed by dependable merchandise, intelligent direct advertising is the business-building force of wonderful power. If you manufacture or carry articles of merit, advertise, and your business will grow.

It grows not so much by the immediate response to any particular piece of advertising matter as through the new customers gained, who return for future purchases and who bring their friends with them.

Furthermore, continuous advertising reminds your old customers of your existence. When they're in the market they return to you because of some of your publicity which caught their eyes.

A piece of advertising can be compared to a stone flung into a quiet pool. After the first splash the ripples extend in a constantly widening radius until the influence is felt unto the utmost shores.

Prepare a live mailing-list and keep it alive by using it every now and then. With properly prepared advertising matter it will pay big dividends.

In this story of Wardwell's there's nothing about his plant or his capacity to handle jobs "from a poster to a calling-card"; nor does one infer that he "would be pleased to give every order his personal supervision, although with his corps of skilled workmen it hardly is necessary." No. He shows the narrow-minded view of what fortunately are the minority of advertisers—the people who, to use a good old simile, can't see farther than their noses. Then he effectively contrasts with these that

PREPARE a live mailing-list and keep it alive by using it every now and then. With properly prepared advertising matter it will pay big dividends.

growing class of keen business men who recognize the wonderful power in cumulative advertising, whatever the medium, be it newspaper, trade journal, street cars, posters, or direct mail.

At first we were a little inclined to be critical over the negative side of the picture being presented before the reader was well into the story, but reflection showed us that this probably strengthened the force of the argument.

Notice how ingeniously two things are worked in right at the commencement of the talk: The assistance of the competent printer and the moderate expenditure involved in the conducting of the campaign. Both are cleverly introduced.

Now, it's like throwing cold water, we realize, but when we looked to find where the Wardwell concern is located, all we found was "Wardwell, Printer." No street, city or State given.

Oh, surely, we might have looked through the waste-basket for the envelope in which the circular came. Or we could have consulted a list of printers. But can you imagine one of Mr. Wardwell's prospects doing either?

VERY few advertising managers are thoroughly acquainted with the graphic arts. The vast majority have an uncertain, superficial knowledge. Help them.

An Engraver Sets an Example Well Worth Following.

The Pocket Book is a miniature house-organ published every month by the Art Engraving & Electrotyping Company, of Cleveland, Ohio. It is only 3 by 4½ inches in size, but there is a lot of valuable information in it. Better still, it tells its story in very interesting manner.

As one looks over the logical field for the printer and the engraver, what does he find? A few — very few — advertising managers and purchasing agents who are thoroughly acquainted with the graphic arts. The vast majority have an uncertain, superficial

knowledge. Their previous training has been very small.

Won't they pick up a photograph and ask you what it will cost to make an electro of such-and-such a size? Isn't it hard to show very many of them that if they have a photograph 8 by 10 inches, the cut will be 5 inches high if reduced to 4 inches wide? "Why can't you," they will ask, "make this into a 4 by 3 inch cut? That's all the room I have to spare on this page."

Or you will be met with this: "Oh, your price is for

Actual Photographs of the Goods Incorporated in the Cover-Design.

Photographs of one hundred and fifty Garford motor trucks out of the twelve hundred in use in Greater New York have been used on the cover-design of *Taylor's Live Wire*, the house-organ of the eastern distributors of the truck. Tied up with a sky-line picture of New York city, they get across the idea, "Garford Motor Trucks — the Foundation of New York's Commercial Supremacy."

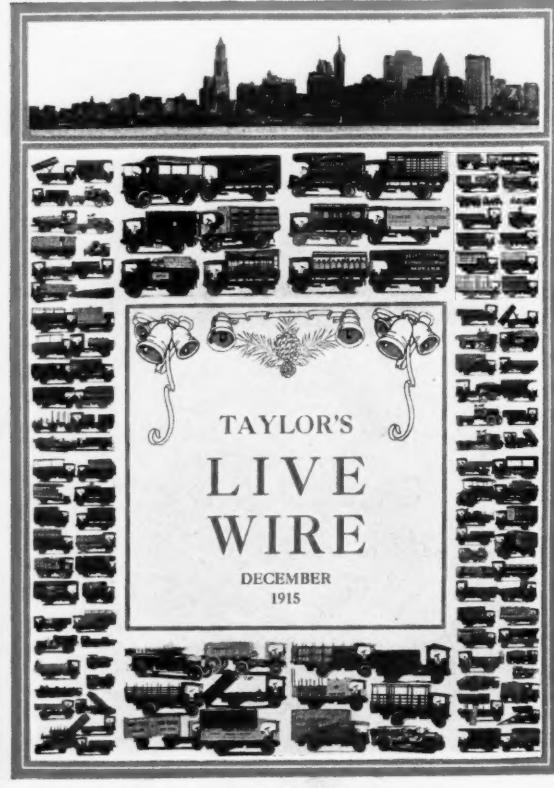
The design might have been improved if it had been handled a little more freely.

It is a 9½ by 12½ inch book, containing thirty-two pages inside its attractive cover, every page of which has been used to advantage.

If you will read the main headings in the book you will see how faithfully the idea of specific instance has been worked out: "Efficient Truck Application Nets Cranford Company 32-5 Per Cent Saving"; "Semi-Trailers Get Grocer New Trade in Bigger Territory — Cut Loading Time from 2 Hours to 5 Minutes — Tractors Pay Where Long Hauls Ousted Horses and Idle Time Made Trucks a Failure"; "Speeding Up the Loading of Motor Trucks"; "Advice to Truck Owners."

The paper breathes the spirit of its vigorous editor, Putnam Drew, publicity director of the R. E. Taylor Corporation. He deserves commendation. Showing that he is getting it, at least indirectly, we mention the fact that a second edition of this particular issue had to be printed, so insistent was the demand for more.

Knowledge of human nature is evidenced by a list of names of salesmen and dealers on the editorial page. They appear under the heading, "The Live Wires."



Cover-design in which photographs of goods advertised are incorporated.

the plates only. I thought the drawings were included." (This when the color-plates figured up one-fourth of the drawings.)

Here, then, is a field that logically needs educating along certain lines. Chances are the very men to whom we have referred are first-class copy men and men who know human nature to the tune of thousands of dollars a year gain for their respective houses.

Such men are grateful for help. You, Mr. Printer and Mr. Engraver, can give them this help and reap profit from their gratitude. Which brings us back to *The Pocket Book*.

This is from the January issue: "Suppose you have a photograph of a girl in a check suit. You want a half-tone made from it. To you it is just a plain, ordinary piece of business, like thousands of others in which plates have been made from photographs. But you forget the checks on the suit.

"Not much to forget, that's sure; but when the average engraver puts his screen between the print and the negative, those checks begin to loom up like an ocean wave in front of a canoe. They start trouble; they mess up his

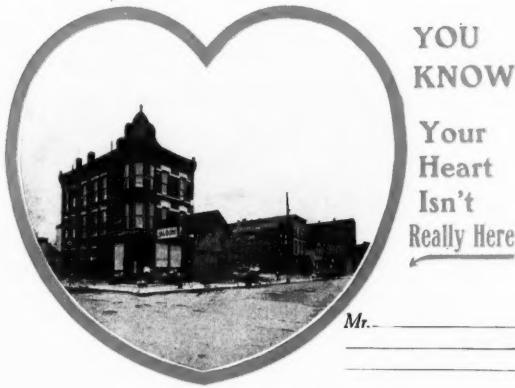
plate and streak it in many directions with a peculiar moiré pattern that he doesn't know how to avoid.

"He turns his print this way and that, and, as it goes around, the streaks change position but don't vanish. If ever he needed the professional touch, he needs it now, when he is trying to make a plate of a girl in a check suit, or of a chair with thin but distinct stripes on the upholstery, or of any other object that has a pattern that can get itself mixed up with the direction of the lines on the half-tone screen. All these are jobs for the expert, as you will find out if you don't employ one."

Then follow talks on alterations of plates, color problems, relations of plates to paper, winding up with the following excellent close:

"Consult Your Engraver. Take your engraver into your confidence on engraving matters. Many a time he can help you and save you money. This is especially true on advertising plates where one drawing may be used in many different ways. Remember that an engraver can do many things with his camera in the way of enlarging and reducing a standard element of design. Consult your

REMEMBER that an engraver can do many things with his camera in the way of enlarging and reducing a standard element of design. Consult your engraver.



The folder as it reaches the recipient.

Ingenious Use of the Double-Picture Idea.

Two views of a folder produced for R. A. Cepek & Co., of Chicago, are shown on this page. The first shows the circular as the prospect receives it; the second, after he has turned down one flap. It is a good method of getting attention.

H. A. Mueller, publicity man, of the same city, is responsible for the piece, which is one of a series. After naming the nine big inducements to purchase land in this attractive location, the center spread appears, with a slogan, "Join the Throng That Comes Along to Stony Island Gardens." Closely associated with this are pictures of various amusement resorts and parks. The idea here is evidently to show that you can enjoy privileges of the non-congested area and yet remain in the city limits.

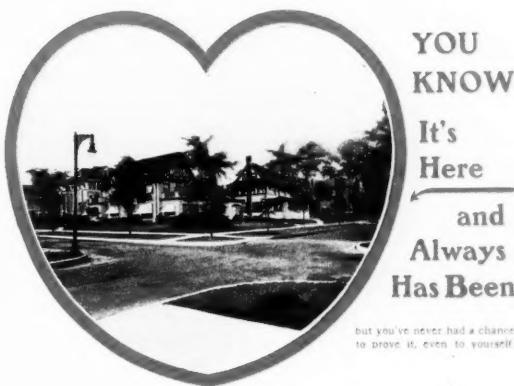
"Come Along and See for Yourself." "Take This Car Direct to the Grounds — Fare 5c. from All Parts of the

City." These are two of the additional headlines designed to appeal to people whose pocketbooks never have bulged so as to inconvenience them.

We don't recall ever seeing better examples of duotone work than the illustrations of houses and trees which adorn this folder. Actuality has been achieved — a person in the market for a home site can't possibly fail to be influenced by the appeal.

A very rich effect has been obtained by working a medium green and a red-orange on a green-tinted, dull-finish enamel. Try this color combination on the next piece of work you get where you feel it will fit.

Anything in the way of railroad and steamship folders, florists' circulars, etc., responds to this treatment.



but you've never had a chance to prove it, even to yourself

A Clean Piece of Property

With no lot further than two city blocks from the Cottage Grove.

Top portion of folder after first flap has been turned down.

engraver before you finish a series of drawings in which one element is repeated."

These two instances will provide a wealth of ammunition for the analytical. Put yourself in the place of young Jones, who has just been brought off the road to occupy the combined positions of sales and advertising manager; or consider yourself as Smith, who is secretary of a machinery house and takes care of its advertising on the side, "because we've grown so rapidly we've simply got to get out something to extend our sphere. And I'm the only man available." Or transform yourself for an hour or so into Brown, the young college graduate, smart as a whip but almost wholly ignorant of printing detail, paper, inks or engravings. Brown is going to be somebody later — and he won't forget his good friend, the printer, who helped him so when he was raw.

These three men are typical. They and their fellows will well repay study. The field they occupy is a splendid one for the service printer who cares enough about his business and its possibilities of expansion to spend the necessary time and effort to dig below the surface.

An Unusual Subject, Well Treated.

Charles F. Skelly, of Altoona, Pennsylvania, sends in a booklet which, at first glance, merely is an ordinary piece of printing. But as soon as its title is disclosed you can see what Mr. Skelly was "up against." "The Funeral Home Beautiful" exploits the service given by N. A. Stevens, of Altoona, and one of its objectives is the getting of funeral directors outside of that city to recommend Mr. Stevens to persons wishing to send bodies to Altoona for interment.

Of course there is the purely local appeal, also. And to these, as well as to those far distant, the title of Mr. Stevens' place undoubtedly has a consolatory sound.

Now to the copy: Mr. Skelly has handled an admittedly difficult subject in masterly manner. He seldom has slipped. But, feeling he will be better pleased if we draw his attention to the places where he has, we will suggest that the wording on page 5 might have been improved.

"There is no gloom, no cold business surroundings." So far — good. "But floods of light and warmth and harmony in all the fittings of the establishment, that gives the impression of cheer and well-being." Personally, we prefer, under such sad circumstances, to avoid floods of light. And impressions of cheer and well-being would grate upon our sensitiveness.

And, again, on page 13, referring to private rooms for the use of the family during the trying hours before interment. With full recognition of the solemnity of the subject and our only desire to be constructively critical, we feel it would have been better to modify the following sentence: "The suite consists of a slumber-room, for the repose of the remains; and a sitting-room to which is added a modern toilet. These suites assure patrons of every comfort and all the privacy that is experienced in the home, and without extra charge."

Expressing our regret at not being able to give greater space to a review of the little house-organ reproduced on

"Just how will I sell Jones?" you might ask yourself. But a better question to put would be, "Just how can I best help Jones — really *serve* him?" Be of real assistance, and it's a poor specimen of humanity that won't respond.

Brown will need an individual manner of treatment, of course, as Jones will require his; but there's one thing sure: Help them, and each will respond accordingly. Combine the study of your prospect's business with that of his personality. Apply to each that vigor and energy that you have previously put on the printing and engraving end to such good effect. Use the knowledge of years along mechanical and art lines to further those aspirations of advertising success with which you now are fully imbued.

Bearing in mind these things, give full consideration to your printed appeal and its possibilities. Make the message one that clearly shows the sender has dug below the surface for the nuggets that old Mother Earth conceals.

We guarantee that if this sort of study is given, the next piece of advertising you issue will not only tell something, but will *sell* something.

this page, we will confine ourselves to the statement that it is a well-planned and neatly printed publication, and is edited by Dorr Kimball, known to many readers of THE INLAND PRINTER as former proprietor of The Kimball Press, of Evanston, Illinois. Mr. Kimball now is associated with the Pernau Company, in the West.

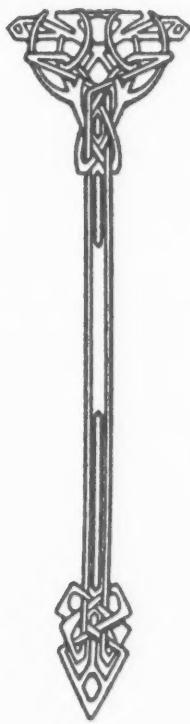
At Your Service

Announcing
a New
Department

Pernau Publishing Co
San Francisco

Attractive cover of house-organ edited by Dorr Kimball.

RESET
TYPOGRAPHIC
DESIGNS



MINUTES

of the
Forty-Eighth Kentucky
Annual Conference

Methodist Protestant Church



Held at Leslie Chapel
Denton, Kentucky
Sep. 1, 2, 3 & 4
1915

MINUTES

OF THE FORTY-EIGHTH
KENTUCKY ANNU-
AL CONFERENCE OF
THE METHODIST PROTES-
TANT CHURCH HELD
AT LESLIE CHAPEL, DEN-
TON, KY., SEPT. 1, 2, 3, 4, 1915





ANNUAL
DINNER

The
Wayfarers'
Club

FRIDAY, MAY 14, 1915
EMPIRE HOTEL

Wayfarers' Club
New Brighton

Annual Dinner



Friday, May
14, 1915
Empire
Hotel

GUILDFORD EDUCATION COMMITTEE

Arts and Crafts Work

done by the students at the
GUILDFORD
TECHNICAL
INSTITUTE



1914-1915

GUILDFORD EDUCATION
COMMITTEE



ARTS AND
CRAFTS
WORK DONE BY
STUDENTS AT
THE GUILDFORD
TECHNICAL IN-
STITUTE 1914-15

The English Club
 "The High School of Commerce
 presents
"The Rivals"

A Comedy by
 Richard Brinsley Sheridan
 Played for the first time at
 Covent Garden, London
 January 17, 1775



Musical Program by
The High School of Commerce Orchestra

Girls' High Auditorium, February 16, 1915

→ The ENGLISH CLUB
 of
 The HIGH SCHOOL
 of COMMERCE
Presents

"The Rivals"

A Comedy by
 RICHARD BRINSLEY SHERIDAN
 Played for the first time at
 Covent Garden
 London
 January 17, 1775

2

Girls' High Auditorium
 February 16, 1915

Musical Program by
**The HIGH SCHOOL OF COMMERCE
 ORCHESTRA**

The Laurel

of the

San Marcos
Baptist Academy
and Conservatory
of Fine Arts



Published by the Students
San Marcos, Texas

THE
LAUREL
OF THE
SAN MARCOS BAPTIST
ACADEMY
AND
CONSERVATORY
OF
FINE ARTS



PUBLISHED BY
THE STUDENTS
SAN MARCOS, TEXAS

CENTRAL DRUG STORE
SANDUSKY'S FINEST DRUG STORE

Luncheonette
&
Soda

MENU



Whitman's
Chocolates and
Confections

Agency

Central Drug Store
SANDUSKY'S FINEST DRUG STORE

LUNCHEONETTE and SODA

MENU



Whitman's CHOCOLATES and
CONFECTIONS •
AGENCY

WOODMEN OF THE
WORLD

*Jewelry, Emblems, Fobs
Watches, Etc.*

The following pages contain an attractive line of the most popular designs of Woodmen of the World goods. Everything just as represented at a price less than the same grade can be purchased elsewhere.



1912
1913

WESTERN NOVELTY COMPANY
OMAHA, NEBRASKA
U. S. A.

WOODMEN OF
THE WORLD
JEWELRY, EMBLEMS
FOBS, WATCHES, ETC
THE FOLLOWING PAGES CONTAIN
AN ATTRACTIVE LINE OF THE MOST POPULAR
DESIGNS OF WOODMEN OF THE WORLD GOODS.
EVERYTHING JUST AS REPRESENTED AT A
PRICE LESS THAN THE SAME GRADE
CAN BE PURCHASED
ELSEWHERE

1912-1913

WESTERN NOVELTY COMPANY
OMAHA, NEBRASKA
U. S. A.



BY BERNARD DANIELS.

One Reason Why Profits Are Small.

Printers generally are complaining that their profits are small in comparison with those made by the proprietors of other manufacturing businesses, and apparently with good reason if we compare the net cost of manufacture in other lines with the gross selling prices and make the same comparison regarding the printer's product.

Many well-known products sell at from four to six times the cost of manufacture, and even allowing for extravagant advertising and distribution, there seems to be a large margin for profit, while the printer who gets one and a half times his factory cost for his product is exceptional.

Of course printers do but little advertising, while other manufacturers spend as high as twenty per cent of the selling price for this purpose, and a few even more. The printer does not usually pay as much for his selling expense as other lines, hence the other lines attract and secure the better salesmen. And, lastly, the printer does not pay as much for the delivery or distribution of his product, because it is very largely for local consumption.

Then why is it he makes such small profit? The answer is easy. He adds only a small margin for profit to his cost, and usually does not even know that cost.

Repeatedly the printers' organizations have gathered statistics showing that it costs from \$1.39 to \$1.45 per hour to produce, sell and deliver hand composition, and \$1.60 to \$1.70 to produce linotype composition, yet we daily find printers making estimates based upon a selling price of from \$1 to \$1.50 for hand composition, and skimping the number of hours allowed for the work at that, and others selling linotype composition at prices that equal only \$1.40 an hour for the machine even with a swift news operator.

Composition forms a large part of many jobs, especially catalogues, frequently amounting to from one-third to one-half of the total selling price of the product, and composition is sold by most printers with utter disregard of cost of production, even where there are coöperative organizations of printers preaching cost and endeavoring to educate printers in correct estimating. Very few printers charge as much as \$1.50 per hour for hand composition, and still fewer \$2.25 per hour for linotype work; consequently composition is generally sold at a figure within five per cent of its actual cost, and sometimes below cost.

In other lines of manufacture the factory cost is first ascertained, then the selling and handling cost, then the amount of advertising that will be needed. To the total of these a liberal profit is added, and on this is based a selling price providing for all necessary extras and discounts. One manufacturer of theatrical goods says that the custom in his line is to get the total cost of material and labor in the factory, add the cost of factory management, then a fixed percentage for selling and delivery cost (usually about twenty per cent), and double this total cost to get catalogue prices; from which is allowed fif-

teen per cent, and in extreme cases twenty per cent, discount. Ye printers, consider this, 200 per cent of total cost less 20 per cent leaves 60 per cent profit on cost, or 37½ per cent on selling price.

A printer figuring a \$900 catalogue job under usual conditions would find about \$300 worth of composition which cost him \$275; \$345 worth of paper and binding which cost him \$300, and \$250 worth of presswork and ink which cost him \$200; and his balance sheet would be something like this:

	Selling Price.	Cost.	Profit.	Per Cent on Cost.	Per Cent on Selling.
Composition	\$300.00	\$275.00	\$ 25.00	9.1	8.34
Paper and binding...	345.00	300.00	45.00	15.00	13.06
Presswork and ink...	250.00	200.00	50.00	25.00	20.00
	<hr/> \$895.00	<hr/> \$775.00	<hr/> \$120.00	<hr/> 15.6+	<hr/> 13.4+

The figures given for composition, paper and binding are high rather than low, as estimates are usually made by most printers. In fact, we know of numerous instances where composition is being figured at \$1.25 per hour and linotype at \$1.40 per hour, and in some cases even lower, which means an actual loss of from ten to fifteen per cent on the composition. And in most cases printers add ten per cent to paper in quantities of \$300 worth, and fifteen per cent to binding.

It is because of such facts as these that printers are in a position to complain of low profits. And, gentlemen, the remedy is in your own hands. You can not make an immediate change to the sixty per cent of the theatrical costumer or the two hundred and fifty per cent of the typewriter manufacturer, but you can at once refuse to make losses and demand a reasonable profit on the whole job by figuring the entire job at average cost and adding a profit to the total.

Perhaps you may not need the tremendous profits mentioned above, but unless you add the profit you do need into your estimate and your charge, you will not find it in your ledger or your bank on settlement day.

The Ink Question.

The printer is constantly called upon to watch changing conditions in regard to the materials he uses, as well as to the method of using them, if he expects to keep his costs down to the average or below that point. Of the greatest importance at this time is the growing scarcity of coloring material for the manufacture of ink and the consequent unsettled condition of the market for that necessary ingredient of all good printing.

While the inkmakers have handled the position with considerable skill, and have been more than just to the printers, there has been a constantly increasing advance in the prices of the brighter colors, and this advance must be taken into account in making prices on repeat orders and in estimating on new work, unless you are to find your profits suffering because of the bigger ink bill.

At this time it is hardly safe to figure on any job requiring a moderate quantity of colored ink without first consulting the inkmaker and getting his price for that particular grade and color, and also a promise as to how long that price will stand for that particular lot.

We know of one case where a printer took an order at the same price as before and found that the sixty pounds of special red ink cost just \$40 more than on the previous order, and at that the inkmaker said that he was giving a special and very close price on account of the conditions as stated to him by the printer.

Stop, look and ask before making estimates on ink.

The Percentage of Real Profit.

It seems to be hard for the average printer of non-mathematical turn of mind to grasp the relation of profit to cost and selling price expressed in terms of percentage. The fact that the addition of a certain percentage to the cost does provide for the same percentage of profit on the sale seems to puzzle quite a number of the proprietors who have come up from the ranks, and especially the newer ones. We therefore feel that the printing of the correspondence with one of our readers may be of benefit to many.

The letter below gives a showing of the condition of mind which annoyed our correspondent:

Some days ago I had a friendly argument with Mr. S., a prominent business man of this city, in regard to cost-finding, selling price and profit. I have always tried to sell printing on the basis of a twenty-five per cent profit, using the following plan in making my estimates. This estimate includes all overhead expenses:

Cost price	\$36.50
Profit	9.12½

Selling price \$45.62½

According to this estimate, which includes all overhead, I have always believed I would make a twenty-five per cent profit.

According to Mr. S., in order to arrive at a positive twenty-five per cent profit I must divide the cost price by 3; which he claims has been proved by the foremost mathematicians. If I were to divide the cost price by 3, I would be under the impression that I was making a thirty-three and one-third per cent profit. Now, I am at a loss to find out where the difference comes in. I would be thankful for a little light on the subject, and I believe many other printers would also.

This letter shows that our correspondent is misled by the same error that has caused the ruin of many business men who supposed that they were working on a narrow but safe profit. An extract from our reply will perhaps make it plainer:

" There are two ways of counting profit: profit on the cost and profit on the selling price, but the best method and the most commonly used is a net amount of profit made on the sale, that is to say, a percentage of the selling price which is real profit. In the statement that you made in your letter you have added twenty-five per cent to the cost price, which is one-fourth of the cost price, and if you add one-fourth to four-fourths you have five-fourths and the one-fourth added then becomes one-fifth of the five-fourths, which is the selling price; or, to put this in a small number of dollars and cents, lay down on the table four quarters, representing your cost price. Then lay down another quarter representing your profit. You have now \$1.25 on the table and twenty per cent of this is 25 cents. Remove the 25 cents as your profit on the sale of \$1.25 worth of goods and see what you have left. If you were to remove twenty-five per cent, or $3\frac{1}{4}$ cents, you would have less than your original cost left.

" This becomes a serious matter where you are granting commissions and discounts. Suppose you pay your salesman ten per cent commission. From your point of view you would think you had fifteen per cent profit left, but

as an actual fact you would only have ten per cent left for yourself. In other words, you have split the profits with the salesman. Now, if you should happen to take off two per cent discount for cash you would take off $2\frac{1}{2}$ cents, which would be twenty per cent of *your* profit. To put this in tabular form:

Original cost	\$1.00
25 per cent profit on cost.....	.25
Selling price	\$1.25
Salesman's commission .....	.12½
Amount received if no discount is allowed.....	\$1.12½
Allow 2 per cent discount on \$1.25.....	.02½
Net amount received.....	\$1.10
Deduct cost	1.00
Net profit	\$0.10

which is one-eleventh of the selling price or a trifle over nine per cent on selling price, or ten per cent on cost.

"Your friend is correct in stating that in order to get twenty-five per cent you must add one-third.

"If you wish to figure this out, add ten per cent to it, then take off ten per cent of the total and see what you have left. Do the same with your example. Put down your \$36.50 and add twenty-five per cent to it, making \$45.62½, then deduct twenty-five per cent which you think you have for the profit — \$11.40¾ — and you will find you have only \$34.11¾ for your cost. This probably will be the most convincing demonstration."

It is possible to count profit on cost and know where you stand in some businesses, but hardly practicable in the printing business except by using a more elaborate and complicated cost system than is otherwise necessary.

But the method generally conceded as correct, and certainly the simplest way, is to calculate the profit on the selling price; that is to say, the percentage of the selling price which is real profit.

Wages and Cost.

Printers generally, and especially those located in the country and the smaller towns, have an erroneous idea of the effect of variations of wages on the total cost of their work or the productive hour-cost of a department. This is illustrated by a letter from a recent correspondent to whom we had furnished an estimate figured at the average cost as in these columns. He says:

"Naturally your price is high because we have much lower wages. I find that the figures published in the printers' magazines are not of any use to the country printer because they are figured at city rates, where wages are two, three and four times what they are in the country."

He then goes on to state that he pays his foreman \$15, his general hand \$13, and his pressman \$14, or about two-thirds to three-fourths as much as in the big cities and four-fifths as much as in the smaller cities.

The average rates on which all our estimates are based are those found by averaging a large number of *cost records* in many places, and they are correct for most localities except the very large cities where other things besides wages are high.

Let us consider just what effect an increase of, say, \$2 a week will have on the hour-cost.

Careful study of the records shows that out of every 100 hours of labor purchased in a print-shop, only about 65 are sold to the customer and become productive hours. That is to say, if we pay a compositor \$16 a week of 48 hours, or 33½ cents an hour, the real cost of his productive time is 51.3 cents an hour, and each addition or reduction of \$2

a week makes a difference of 6.4 cents an hour, or each \$1 an increase or reduction of 3.2 cents per productive hour.

Now this is really the only difference in cost between the city and the country, for all of the material in the plant and all of the material used in the jobs costs the country office more because it is a smaller buyer and must pay freight or other transportation, while the city plant is right next door to the source of supply.

Interest, depreciation, insurance and taxes are about the same in all localities, while rents may vary some, but not to the extent the country printer imagines—that is, if he has decent quarters. Of course, if he is located in some barn or deserted building, or up in a back loft, he is

Davis' "How to Find Costs in Printing," he will soon see that the actual wage differences cut a great deal less figure than he imagines. He should also correspond with the secretaries of a few printers' organizations and he will find that from the highest regular wage in the largest city to the lowest standard wage in a country shop there is not over forty per cent difference, not taking into account boy and girl plain-matter compositors who are employed in some country news offices and who are merely badly instructed apprentices to a trade that has vanished—plain hand composition. There may be occasions when a printer can not get the full twenty per cent profit that is always figured in an INLAND PRINTER estimate, but he must get



A FIELD OF PINEAPPLES IN HAWAII.

Photograph by courtesy of J. P. Gomes, Jr., Honolulu, Hawaii.

in the same class with the same kind of garret printer in the city.

Therefore the only chance for further variation is in the proportion of productive hours, and there the big city shop has the small country shop beaten a mile, as better system, more efficient management and higher grade of workmen mean greater product in fewer hours.

This is no slight on the country, because most of these really efficient foremen and A-1 compositors graduate from the country shop—the only place where they make all-around printers. But the average city workman does only one kind of work and acquires a speed not known or needed in the country, and as the country compositor or press hand acquires skill the higher city wages attract him and he goes there, leaving the moderate-speed men in the country.

The average cost for composition in the smaller places is about \$1.20 per productive hour, while that of the cities, according to the latest records, is about \$1.45, a difference of 25 cents per productive hour, which will account for a difference in wages of \$6 to \$9 a week. This is just about what it actually is.

But the city office, with its selected men, will produce the work in from ten to fifteen per cent less time, thus cutting the differential considerably.

If our correspondent will install the Standard cost system and study some good book on cost-finding like Porte's "Practical Cost System for a Small Printing Office," or

something more than our cost figures to make a real profit. That is why our estimates are made at cost and the profit added for his convenience in adjusting amount of real profit.

Too many printers are still working on the exploded idea that doubling the wages will give you the cost of composition. The actual facts are that the cost is about double the wage cost of the productive hour, or something over three times the bare wage cost. In the case of a man running a machine this does not hold, and there is no percentage that will.

Get rid of the idea that you can do things for less money. Put in a cost system and sell according to its showing, constantly trying to stop the leaks it will show you and you will soon be making a little money out of the business.

Posters from the Newspaper.

The printer running a jobbing plant in connection with a country daily or weekly is often confronted with a kick from the advertiser who has ordered a thousand or so of posters from the same type that was used in his full-page or double-page advertisement. That is unless he has billed it so low as to be a positive loss in order to retain the advertiser's good will for the journal. In the latter case the job office should receive full credit for the value of the job, and the paper should be charged with the difference between what the customer pays and the right price.

THE INLAND PRINTER

A correspondent asks for the cost of setting the poster complete as a job, and also for lifting the matter from the paper and printing a thousand copies of a single page and a double page, and below we give the figures for a new job from properly laid out copy:

	Single Page.	Double Page.
Composition, hand, 15 hours, at \$1.20.....	\$18.00	\$33.60
Lock-up for press, 1 hour.....	1.20	1.80
Make-ready, 1½ hours, at \$1.25.....	1.88	2.50
Running 1,000, 1 hour.....	1.25	1.25
Ink .....	.40	.75
Stock, news, 1 2-20, at \$1.25.....	\$1.25	
10 per cent for handling.....	.13	
	1.38	2.64
Cutting, packing and delivery.....	.75	1.25
Total cost	\$24.86	\$43.79
Add for profit, 25 per cent.....	6.21	10.95
Sell for:		
One thousand	\$31.00	\$55.00
Additional thousands	3.75	5.50

If the pages were lifted after the edition was printed, almost all of the composition would be saved, as the justification would be done and the form would probably require only the removal of the page heading and a slight change of copy or correction, amounting to about \$3 selling price.

The single page from the paper would be worth \$15 for the first 1,000 copies, and \$3.75 for each additional 1,000. The double page would be worth \$24 for the first 1,000, and \$5.50 for each additional 1,000.

The pages on which these figures were made were composed of a number of panels with rules around each, forming a complete border to each panel, and set largely in eight and ten point type with moderate-sized display. The estimate for composition was proved out by actual setting of a similar page in a well-equipped shop, so that these figures may be accepted as being absolutely correct. In a page, or pages, divided into squares with column-rules and cross-rules, the time would be about two hours less on the single page, and proportionately lower on the double.

Job Press versus Cylinder.

Many printers, especially the proprietors of the smaller plants, have an idea that there is a great saving in doubling up a form and running it on a cylinder press. This is true of long runs where the saving of impressions is large enough to more than pay for the electrotyping, the extra make-ready and the increased cost of running the larger machine, but it is seldom true on small or medium-sized runs or small editions of booklets.

A California printer sends a request for an estimate, asking the question: "Could I have made more money, or given the customer a lower price, if I had had a cylinder press on which to run the job?"

First, let us correct his idea of making more money or giving the customer a lower price, as they are diametrically opposed. As the method of basing prices advocated by THE INLAND PRINTER is the addition of a percentage to the total cost for profit, the lower the cost the smaller the amount of the profit in dollars and cents. Again, the lower the price to the customer the less margin between the actual cost and the selling price for profit. The proper way is not to consider the customer at all in the matter, but to ascertain the total cost and add to that the amount of profit that will satisfy you in this particular case, which may be more or less according to conditions of the market and the state of mind of the person making the price.

Now, let us consider the matter of relative cost of the two methods of producing the work.

The job consists of an illustrated folder of four pages, each 4 by 9 inches in size, printed in black ink on Cameo coated paper. Three of the pages contain half-tone cuts furnished by the customer. The editions figured on were 1,000, 5,000 and 10,000 copies.

Here is how it figures out on the job press:

Stock:	1,000	5,000	10,000
100 sheets Cameo, 25 by 38, 90-pound.....	\$ 2.16	.....	.....
450 sheets Cameo, 25 by 38, 90-pound.....	.....	\$ 9.72	.....
875 sheets Cameo, 25 by 38, 90-pound.....	.....	.....	\$18.90
Handling stock, 10 per cent.....	.22	.97	1.89
Cutting stock before printing.....	.25	.75	1.25
Composition:			
Linotype, 1 hour.....	1.70	1.70	1.70
Hand and make-up, 1 hour.....	1.20	1.20	1.20
Lock-up:			
1 form, 4 pages, ½ hour.....	.60	.60	.60
Make-ready:			
1 form, 8 by 18, 1½ hours.....	1.50	1.50	1.50
Press Run:			
1,000 impressions and wait for drying before backing, 2½ hours.....	2.25	.....	.....
5,000 impressions, 6½ hours.....	.....	6.50	.....
10,000 impressions, 13 hours.....	.....	.....	13.00
Ink:			
Black, at 50 cents.....	.25	1.00	2.00
Cutting in two after printing.....	.15	.35	.60
Folding 1 fold, at 40 cents.....	.40	2.00	4.00
Pack and deliver.....	.50	1.00	1.50
Total cost	\$11.18	\$27.29	\$48.14
Add 25 per cent for profit.....	2.79	6.82	12.03
Selling price	\$13.97	\$34.11	\$60.17

A glance at the above will show that it would be unprofitable to attempt to do the work on a pony cylinder for the 1,000 edition, and the following figures give the results for the two larger quantities:

Stock, including handling and cutting, as above.....	\$11.34	5,000	10,000
Composition, including make-up.....	2.90	2.90	2.90
Lock-up for foundry, 2 forms, 2 pages.....	.60	.....	.60
Lock-up for press, 1 form, 12 pages, 1½ hours, at \$1.20.....	.....	1.50	1.50
Make-ready:			
1 form, 12 pages, 18 by 24, 5 hours, including overlays, at \$1.25.....	6.25	6.25	6.25
Ink	1.00	2.00	2.00
Press Run:			
1,700 impressions, 1¾ hours, at \$1.25.....	2.19	.....	.....
Waiting to dry before backing.....	1.25	.....	.....
3,350 impressions, 3½ hours.....	.....	4.17	.....
Waiting to dry.....	.....	1.00	.....
Cutting after printing and folding.....	2.35	4.60	4.60
Pack and deliver.....	1.00	1.50	1.50
Electrotypes, 6 at 75 cents.....	4.20	4.20	4.20
Total cost	\$34.58	500	76
Add 25 per cent for profit.....	8.65	12.69	12.69
Selling price	\$43.23	\$63.45	\$63.45

This job represents a popular size of folder for official envelopes, and one that does not cut to advantage for doubling up, as it cuts three one way of the sheet. We have figured the running of this three up, so that you can see just how it affects the price. There is no stock size of paper that would have cut two up without making so much waste that it would have cost more than the saving in electros. The running would have been practically the same either two up or three up, as the extra run would have given the first sheets time to dry for backing without so much waiting.

It will be noticed that there is very little difference in the cost between the two ways of running the job, and this is the fact in many cases, so that the printer without a cylinder can feel that he is not running up his costs unduly, and that he is saving a lot of non-productive time that the usual one-cylinder shop has to carry.

Written for THE INLAND PRINTER.

MASTER MINDS OF TYPE AND PRESS.*

NO. IV.— NEWSPAPER-PRESS DEVELOPMENT.

BY JOHN S. RITENOUR.

HE simple wooden hand-screw press used by Gutenberg with which to draw impressions from his movable types underwent no alteration of any moment until the improvement made nearly two hundred years later, about 1620, by W. J. Blaew of Amsterdam. The mechanical principle and method of power application of the Gutenberg press may be seen in the orchards of many farms in this country in the still widely used old-fashioned cider press. The Blaew press was, says Robert Hoe, substantially what Benjamin Franklin worked on as a journeyman printer while in London in 1725; and the printing of a single sheet involved eleven manual processes.

In 1798 the first iron-frame hand press of the Gutenberg style was made in England by Charles Stanhope (the Earl of Stanhope), with the result of much improvement in the quality of printing, because of the greater strength and solidity of iron over wood.

Stanhope, who was the author of many varied inventions and improvements, was an eccentric and ingenious nobleman, born in Kent in 1753. His wife was Hester Pitt, daughter of Wm. Pitt, "the great earl of Chatham." Of such a democratic nature was Stanhope's mind that he wanted all of his children to learn trades, so that in the event of family or personal misfortune they would be able to take care of themselves, rather than rely upon the favors of political, social and personal patronage at the command of Pitt. But this idea proved so obnoxious that it caused a household row, culminating in strained relations between the earl and his aristocratic wife.

Further press improvements after Stanhope's followed in the United States in 1816, 1822, 1827 and 1828, the hand press having been finally and completely developed in the latter year by Peter Smith, Samuel Rust and Robert Hoe. The Hoe company has built and sold more than 6,000. It is still a valuable and serviceable adjunct in thousands of offices. There is no wear out to it.

Gutenberg's press, in one shape or another, worked by hand, did all the world's printing for three hundred and sixty-four years, or until Frederick Koenig, of Saxony, built the first flat-bed cylinder press, and in 1814 erected two of them, with double cylinders, in the office of the *London Times*. Each cylinder printed one side of the sheet only, at the rate of 800 an hour. The aid of a cylinder was quite well known in printing from copper plates in the fifteenth century, long prior to the invention of Koenig, which raises the question whether the Saxon was after all a real inventor or only an adapter. Napier improved this press in England in 1828-30.

First Cylinder in America.

Napier was followed by Robert Hoe, of New York city, in 1832, who made it still better and who constructed the first cylinder press in this country. This flat-bed model was in use until 1846, when Hoe produced an altogether new style of press carrying type-forms on revolving cylinders, and requiring from four to ten hand feeders to attend them, according to size of the press.

The first machine of this kind, a four-cylinder, was erected in 1846 in the office of the *Philadelphia Ledger*. Its maximum capacity was 2,000 sheets per feeder hourly.

* Copyright, 1916, by John S. Ritenour.

printed on one side. This style of press gave great impetus to newspaper circulations in the large cities. Elsewhere it was not available because of its high price. It lasted for twenty years, when its displacement by the so-called rotary press began — printing from curved stereotype plates and using a roll or web of paper instead of separate sheets.

This rotary press was invented in 1865 by William Bullock, a native of New York State, and its vital principle is embodied in every press of the kind in use in the world to-day; but the wonderful machine of 1915, printing, cut-



William Bullock.

ting, pasting, folding and delivering 400,000 or more eight-page papers per hour, is quite a different thing from the little Bullock press of fifty years ago.

The increasing use of wood-pulp in the making of white paper, and the resultant lowering in price of printed sheets, had a great effect in successfully stimulating press builders toward continuous improvement for the enlargement of output; so that now the meeting of demand for more copies of a newspaper is merely the easy mechanical matter of providing more printing capacity.

The first Bullock press printed but four pages, and did not fold the sheets. These were carried by tapes to the delivery board at the bottom of the press at the rate of 8,000 to 9,000 copies per hour, and piled flat one on top of the other to the thickness of an inch or more. Then they were taken away by hand and folded by hand. Newsboys had to fold their own sheets. When the pressroom conveniences for this purpose were inadequate, many of the "newsies," desirous of effecting sales as quickly as possible, carried their sheets out into the streets, where the folding was done in doorways, on doorsteps, in office hall-

ways, and in dry weather on the big flagstones of the sidewalks.

The Hoe six, eight and ten feeder presses of the *Philadelphia Ledger* and other offices, printing from type forms on revolving cylinders, could turn out from 12,000 to 20,000 papers an hour, according to size of press. This was the utmost limit of their productive capacity. The Hoe company built 175 of them. They were in use in large cities as late as 1875-85, and it is not improbable that some of them may be still doing good work somewhere, for the usefulness of a newspaper press is almost indestructible when it is properly cared for.

La Patrie of Paris bought in 1848 one of the Hoe four-cylinders; John Walters of the *London Times* bought two ten-cylinders in 1856, and Edward Lloyd, also of London, bought a six-cylinder the same year. The Hoe company has a factory in London and it sells many presses in Europe.

Modern press displacements are due to the invention of better and faster models, giving quicker and larger service, and not usually to any deficiency in quality of service by the discarded forms. There are now numerous rebuilt cylinder and rotary presses in the secondhand shops of the country — discards of the larger cities — that are still just as capable of satisfactory service, within the limits of their capacity, as when they first came from the hands of the builders.

Ten Cylinders and Multiple Cylinders.

The Hoe ten-cylinder was 37 feet long, 18 feet high, 21 feet wide, and weighed net about 50,000 pounds. The price of this press, which was a four-page machine, was \$49,500. The price of the two-page or folio machine was \$42,250. The last press of this style used in the city of Pittsburgh was in starting the *Penny Press* (now *The Press*), in 1884, and it was bought in Chicago from a secondhand dealer named Hart for \$5,000. By way of comparing the Hoe double octuple press of 1915 with the Hoe multiple cylinder of 1846 it might be stated that the productive capacity of the former is per hour:

300,000 papers of 4, 6 or 8 pages.

150,000 of 10, 12, 14 or 16 pages.

112,500 of 18 or 20 pages.

75,000 of 22, 24, 26, 28, 30 or 32 pages.

All delivered, folded, cut, pasted if desired, and counted in piles.

The dimensions of this great compact machine, which consists of 65,000 separate pieces, is as follows:

Length, 48 feet. Width, 8 feet. Height, 19½ feet. Weight, 350,000 pounds.

It carries 128 curved stereotype plates and is fed from eight rolls of paper. The price is \$75,000 or more, depending on whether provision is required for printing in colors, number of deliveries, manner of fold, etc.

A Hoe price list for 1871, the oldest record on the subject now in the Hoe offices, gives the price of a seven-column Washington hand press at \$335, and of a single-feeder, three-revolution, flat-bed, seven-column newspaper press at \$3,500, without folder. The first Hoe web press was built in 1871, and went into the office of the *New York Tribune*. Its capacity was 18,000 papers per hour.

Beginning in 1822 with the Peter Smith hand press, the first in which the toggle joint principle was adopted, up to 1912, when the first intaglio rotary web press in the United States was made, the inventions and improvements of R. Hoe & Co. throughout the intermediate ninety years number forty-nine.

In 1872 the average capacity of the web perfecting

single press was assumed to be about 9,000 per hour. Hand-fed separate folding machines were used at the time, and these were after a while connected directly to the press, but since they could fold but 8,000 copies per hour they were in reality a hindrance. In 1875, writes R. H. Lyman, Stephen D. Tucker patented a rotary collecting cylinder, and later Walter Scott designed a machine which comprised both press and folder for eight pages. Another authority says that the first printing press using a roll of paper, and cutting and folding the same, was a Victory press and folding machine built for the *Christian Union* and *New York Herald*. The *Christian Union* press was used in October, 1875, and the *New York Herald's* in 1877. These machines were built by Duncan & Willson of Liverpool, England.

The Straight-Line Press.

The next important step in press development was a press and folder that would handle a four to twelve page paper at the rate of 24,000 copies an hour, printed, cut and pasted. The so-called straight-line press, by which is meant the running of the paper through the press from web to folder, in a straight line, was invented in 1889 by Joseph L. Firm, foreman of the pressroom of *Frank Leslie's Weekly*. At first unsatisfactory in service, because poorly and inadequately constructed, it was finally brought to success by the Goss Printing Press Company of Chicago and is held to be in principle the final step in development of the newspaper perfecting press. Firm built two of his presses, in 1891 and 1892, one for the *New York World* and one for the *New York Sun*. Both were failures, and the Firm Company went into bankruptcy.

The building of four-cylinder presses into one frame followed the single-cylinder press. It was called the quadruple press. Then followed six, eight and twelve cylinder presses. The sextuple press built by Hoe in 1891 for the *New York Herald* had a capacity of 72,000 eight-page papers per hour, or twenty a second.

The first Bullock rotary is said to have been erected in the office of the *Cincinnati Times*, but exactly when can not here be stated. Its capacity was 8,000 to 9,000 four-page papers per hour. There was a Bullock press in October, 1870, in the office of the *Pittsburgh Leader* — its first press of the kind — and in 1872 the *St. Louis Republican* and the *Chicago Inter Ocean* also had Bullocks. So had the *New York Herald* and the *Sun*. From the little that is now ascertainable about Bullock it appears that his first press building was done in Pittsburgh, later in Philadelphia, and lastly in Chicago. In 1890 Hoe bought the Bullock patents, and thereafter nothing more was heard of the Bullock — nothing more than that, as recently as 1911, one of the largest press manufacturers in the country had catalogued for sale, among his secondhand rebuilt presses, "a Bullock press for four or eight pages, capacity 9,000 per hour, guaranteed in good working order." This press may be thirty or forty years old, yet it was still "guaranteed" for good work; and the guarantee was reliable.

The world's best newspaper presses have been made in the United States ever since 1830. An English press was imported in 1838 for the *New York Courier*, but it failed to work well because it had been built to accommodate the better quality of rag paper used in England, while the cheap cotton rag paper of this country would run into rolls and clog the machinery. The imported press was therefore soon abandoned and the *Courier* resorted to a press of domestic manufacture.

The capacity of Gutenberg's press of 1450 was, as stated, 50 sheets per hour, printed on one side; of the same press

as improved in 1620 by Blaew, 70 sheets per hour; of the Franklin press of the latter part of the eighteenth century, 250 per hour; of the first cylinder press built in 1814 by Koenig for the *London Times*, 800 per hour; of the Hoe cylinder of 1832, 1,200 per hour; of the ten-cylinder of 1856, 20,000 per hour; of the Bullock rotary perfecting press of 1865, 9,000 four-page sheets per hour, printed on both sides; of the rotary of 1875, 9,000 eight-page papers printed, cut, pasted and folded; of the double and triple octuples of 1915, as stated elsewhere.

and 12,000 per hour on eight pages. Indeed, many of them were run much faster, and some are in use to-day capable of running 30,000 per hour on four pages, or 15,000 per hour on eight pages. This press, containing the angle-bar, was the forerunner of large newspaper presses, as without the angle-bar the present double-width presses would be an impossibility.

The Scott angle-bar press is also held to be the first machine in which the webs were associated before cutting off, and in which the cutting and folding of the sheets



Illustration in Crayon, by Rudolph F. Tandler.

The term double-octuple could be put in another form as four-fours press, or a two-eights press, or a sixteen-unit press, since it is a combination of sixteen single presses in one frame. These presses can be operated singly or in unison — one at a time or all at once.

It is claimed in behalf of the late Walter Scott that he first attached a folder to a Bullock press in the plant of the *Chicago Inter Ocean* in 1872, thus making the first combined rotary newspaper printing and folding machine in the world. The combination, however, while successful to a degree, was not as convenient of operation nor as perfectly adapted as could be desired, and therefore Mr. Scott built a combined printing and folding machine in which the press was suited to the folder, and vice versa, so as to make a satisfactory combination. This machine was put into operation in 1874. Its speed was limited to about 9,000 copies per hour of eight pages.

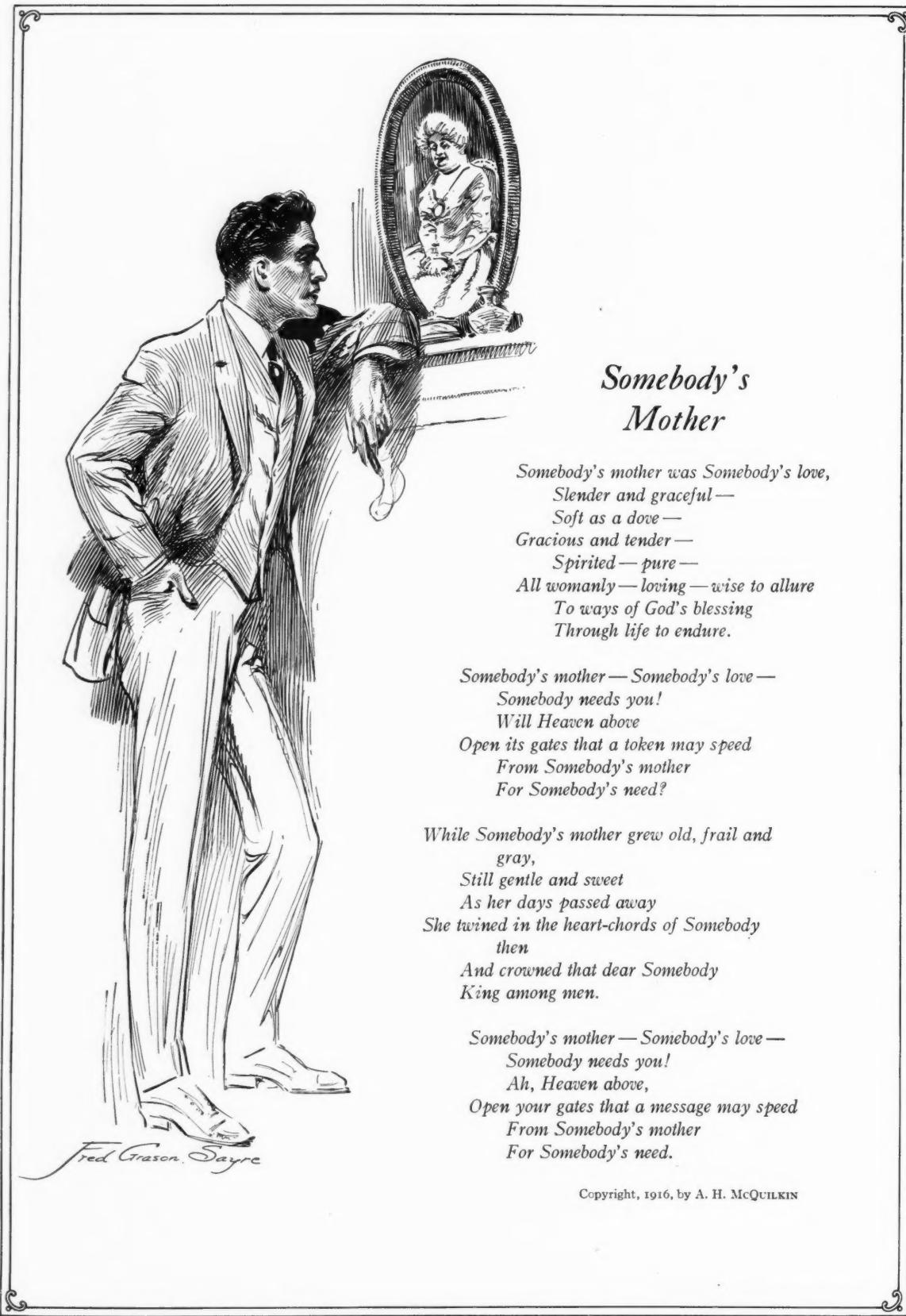
In 1875, to increase speed, accuracy and convenience in operation, Mr. Scott invented the angle-bar, and built a press with the columns along the cylinders, two plates wide, in which the angle-bar principle was incorporated. This machine would run at 24,000 copies per hour on four pages

were done on cylinders without releasing control of the sheets. Previous to that time all sheets were cut off and run between tapes and afterward associated.

It is also argued for Mr. Scott that he first designed and built the tiered web type of press in 1889 and sold the first one to the *Montreal Star* in 1890, where it was installed in 1891. It was a three-deck machine, two plates wide, with the rolls of paper all at one end, and the decks in parallel planes one above the other, and two "former" type of folders arranged tandem at the other end so as to facilitate the production of four and six page papers.

Other Scott machines of the same character that rapidly followed were a two-decker for the *Toronto News*, a three-decker for the *Rochester Herald*, and a three-decker printing in four colors for the *Kansas City Journal*, all built in 1892.

TO BE worth anything, character must be capable of standing firm upon its feet in the world of daily work, temptation and trial; and able to bear the wear and tear of actual life. Cloistered virtues do not count for much.—*S. Smiles.*



Somebody's Mother

*Somebody's mother was Somebody's love,
Slender and graceful—
Soft as a dove—
Gracious and tender—
Spirited—pure—
All womanly—loving—wise to allure
To ways of God's blessing
Through life to endure.*

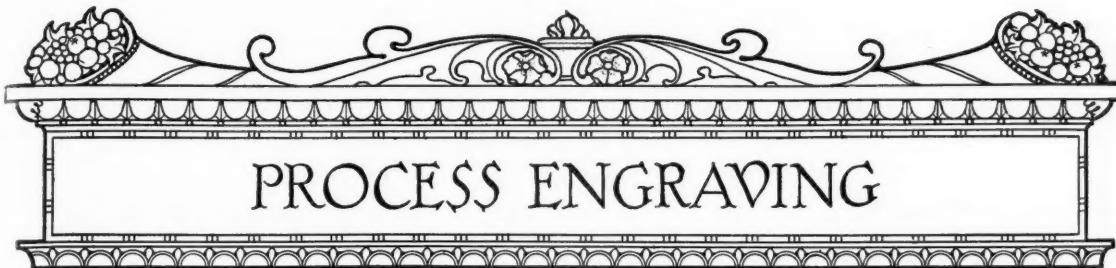
*Somebody's mother—Somebody's love—
Somebody needs you!
Will Heaven above
Open its gates that a token may speed
From Somebody's mother
For Somebody's need?*

*While Somebody's mother grew old, frail and
gray,
Still gentle and sweet
As her days passed away
She twined in the heart-chords of Somebody
then
And crowned that dear Somebody
King among men.*

*Somebody's mother—Somebody's love—
Somebody needs you!
Ah, Heaven above,
Open your gates that a message may speed
From Somebody's mother
For Somebody's need.*

Copyright, 1916, by A. H. McQUILKIN

Exemplifying irregularity of type composition in consonance with irregularity of form in illustration, and also
exemplifying equalizing color of typography to the illustration.



BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Rotary Photogravure and Offset Combined.

"Printers," Chicago, write: "This scheme has been proposed to us as the true way to get rotary photogravure effects on an offset press. We have had some correspondence with the 'inventor' of this method, but thought we would get an opinion from you before going into the matter in any way."

Answer.—When this idea was first brought to this country the opinion was given that there was little to commend it. The proposal is to engrave flat copper plates in the manner now used on cylinders; that is, to use a rotary photogravure screen and etch the shadows in little square cells corresponding in depth to the density of the shadows, then pull a transfer from this intaglio-engraved plate, transfer this to a grained zinc plate and print on the offset press; the advantages being that you get a heavy body of ink on the offset and the result is like rotary photogravure. This has been tried in England and some results in color have been shown that were presentable, but the velvety richness of the ink in the shadows was lost, and that is what makes rotary photogravure worth while.

Mounting-Wood Made Waterproof.

T. J. Searle, New Orleans, writes: "As a printer, I have had so much trouble of late years with the twisting and warping of the wood mounts under engraved and electrotyped plates that I was wondering if there was not in the market waterproof blocking-wood, and if not, why not? If your valuable magazine should advocate such a thing you could bring it about and save much printers' profanity."

Answer.—Blocking-wood now used by engravers is not the fully seasoned material it formerly was. The fact that wood blocks for paving are treated by a tar product to repel dampness would indicate that the same method might be applied to the wood mounts for printing-plates. There are numerous waterproofing solutions, any one of which, if forced into the wood grain by heat and pressure, as is done in preparing wood for pavement, would obviate this difficulty. Should this suggestion be taken up by manufacturers of blocking-wood and the result be a waterproof mounting-block, it will be duly noticed here.

Collodion That Flows Streaky.

H. C. B. asks in *Process Work* for a remedy for collodion flowing very irregularly after coating and before being put into the bath. From the answers the following is abstracted:

Answer.—The temperature of the darkroom is a frequent cause of collodion and bath troubles. The darkroom should be kept as cool as possible by ventilation in the summer, and comfortably warm in the winter. Then, pouring too small a quantity on the plate, being in a comparatively

small bulk, will cause evaporation to take place very rapidly, leaving the film very viscous, in fact, almost solid, before the plate is entirely covered. Then, again, the collodion may be a little too thick; this can be easily thinned down by adding equal quantities of ether and alcohol until the desired consistency is obtained. The presence of water in the collodion will cause streaks to appear. This trouble is more frequently caused by careless manipulation while coating the plate. Care should be taken to pour on evenly and not too much. While draining, a slow, even, circular motion will be found best. Care should be taken that the collodion is not too dry before being immersed in the silver bath.

Transferring to Stone in Cold Weather.

"Photolithographer," Montreal, in a long letter, tells of trouble in getting transfers to go over perfectly to stone in cold weather. From this stone transfers are pulled to transfer to grained zinc for offset printing.

Answer.—The writer made, during ten years, an average of 150 photolitho transfers daily, but it was necessary to keep the stones and the transferring-room at the same temperature the year round. Joseph Goodman recommends the following procedure for transferrers: After setting the stone in the hand press, lightly polish the surface with water and Ayr stone, and wash clean of all residue. Next sensitize with a weak nitric alum wash, and then wash again with clean water, leaving just enough damp upon the surface of the stone to enable the transfer to adhere securely upon the first pull through of the pressure, finally soaking the paper from the stone by means of warm water. Any necessary "touching up" is now done, and then the surface is gummed up carefully, and the work washed out over the dry gum film. After rolling up, resining and etching, etc., it will be found that a perfect transfer has been procured, sharp, firm, crisp and clean. Those who give this method a fair trial never return to the clumsier and rougher methods of "rubbing up." The above method, Mr. Goodman asserts, will prevent the thickening of fine lines in transferring.

Developer Containing Gelatin.

Harry M. Hoen, Baltimore, writes that he has to develop 20 by 24 inch negatives and finds the addition of gelatin to the developer, as recommended on page 31 of "Horgan's Half-tone and Photomechanical Processes," a most valuable one, but when he makes up two gallons of developer he discovers in a day or so that the gelatin leaves the solution in lumps. Before this happens the developer gives good, clear lines. How can this trouble be remedied? is his question.

Answer.—The way to add gelatin to developer is as follows: Take an ounce of a reliable cooking gelatin and

allow it to soak up as much cold water as it will. Do this in a glazed stoneware jar, then add three ounces of sulphuric acid to it very slowly while the gelatin is being stirred with a glass rod. The solution becomes very hot. When it is cooled it is neutralized by slowly stirring into it about six and one-half ounces of liquid ammonia. Add six ounces of glacial acetic acid and make up the whole, by the addition of water, to eighty ounces. Keep this as a stock solution, and when making up developer use one ounce of this in place of acetic acid and you can develop plates for a long time, getting intensity, without danger of fogging. Now the trouble with Mr. Hoen is that he makes up gallons of developer and lets it stand, probably adding alcohol also, which coagulates the gelatin; or allowing the developer to stand for several days in a warm room a reaction takes place which forces the gelatin out of solution. The way to avoid this is to add the gelatin stock solution just before using the developer.

Inks for Three-Color Printing Becoming Scarce.

A New York publisher who uses large quantities of color printing has been obliged to circularize engravers who supply the printing-plates as follows:

The dye situation as it affects printing-inks is at present acute and likely to become more so. No dyes of any description suitable for printing-ink purposes have come to the United States for some months past. Many shades are to be had in but very small quantities at prohibitive prices, while some are not procurable. In spite of this known condition, some engravers are sending out progressive proofs calling for impossible-to-get shades, and we are compelled to state that we can not guarantee to match the colors used by the various engravers. Platemakers for us must use the shades shown on the enclosed leaflet. These shades, and only these, can be procured in quantities, although at a greatly increased cost. We are glad to furnish without charge inks and paper for proving plates to be used on our presses.

Rotary Photogravure.

T. W. Lascelles gives in the last Penrose's Annual these practical hints on rotary photogravure: The first step is to make a good negative, not too dense. Originals are better not retouched, that is, by spotting and separating; it can be done better on the negative and positive. Negatives are made to the size of the finished work, so that when the transparency is made in the separate camera it will be always at a fixed focus, which saves time. It is very important that the transparencies should give a brilliant range of tones, and it is of the utmost importance that they should all be equally clear in the shadows and equally dense in the shadows, or the results will be uneven pictures, some too dark, some flat, some too weak, for remember all the illustrations on one cylinder are developed at the same time and etched together. It takes skill and practice to judge the transparencies to a nicety when one has, say, sixty or more subjects on a cylinder reproduced from all kinds of originals, such as carbon prints, platinotypes, bromid prints, black, brown or red wash-drawings, line borders, etc. Dry-plate transparencies can be stripped and inserted in borders without stretching by a skilled operator. In the meantime the carbon printer will have sensitized the tissue, squeegeed it to a glass and dried it in a drying-box. The handling of a large piece of carbon tissue, 40 by 60 inches in size, requires care or it will be torn when being taken from the sensitizing bath. A good plan is to fold the top and bottom edges an inch or so to get a better grip. The transparencies are printed upon the

carbon tissue and register lines are drawn on the back of the tissue while in the printing-frame. The screen is then printed on the same tissue. It is advisable to have the screen mounted in a separate frame to prevent damaging the screen. The printed tissue is next squeegeed to the cylinder, taking care that there will be no wrinkles. The print is then developed with water at a temperature to suit the tissue used. Dry; etch with solutions of perchlorid of iron. The type is, as a rule, etched separately. If there are any light spots, they can be taken out by the engraver. The etched cylinder is then ready for the rotary photogravure press.

Answers to a Few Correspondents.

Jones Meynell, Montreal: Newspaper photographers now use small cameras, from which they make enlargements. The whole story is told by an expert in *The Photo Miniature*, No. 146.

J. C. Ryan, Brooklyn: The deposition of copper on steel tubes for rotary photogravure has proved a failure, owing to the great expansion of copper over steel. Copper tubes are now used in place of steel.

"Etcher," Birmingham, Alabama: Rags or sawdust are the very worst things to use for soaking up spilled nitric acid. Sand or ashes should always be at hand for an accident to an acid carboy.

"Inventor," Boston: The idea of making prints on both sides of a metal plate, the one on the surface to be etched as usual and the one on the under side to be etched to become an underlay, is not new and has been patented.

M. Murphy, Boston: In the offset, the moiré pattern is avoided by using the half-tone screen at only three angles. The yellow and gray can be at the same angle, the second angle can be the pink and red, and the third angle the light and dark blue.



Officers of the International Photoengravers' Union.

Matthew Woll, president, at the right; Henry Wessel, third vice-president, at the left.

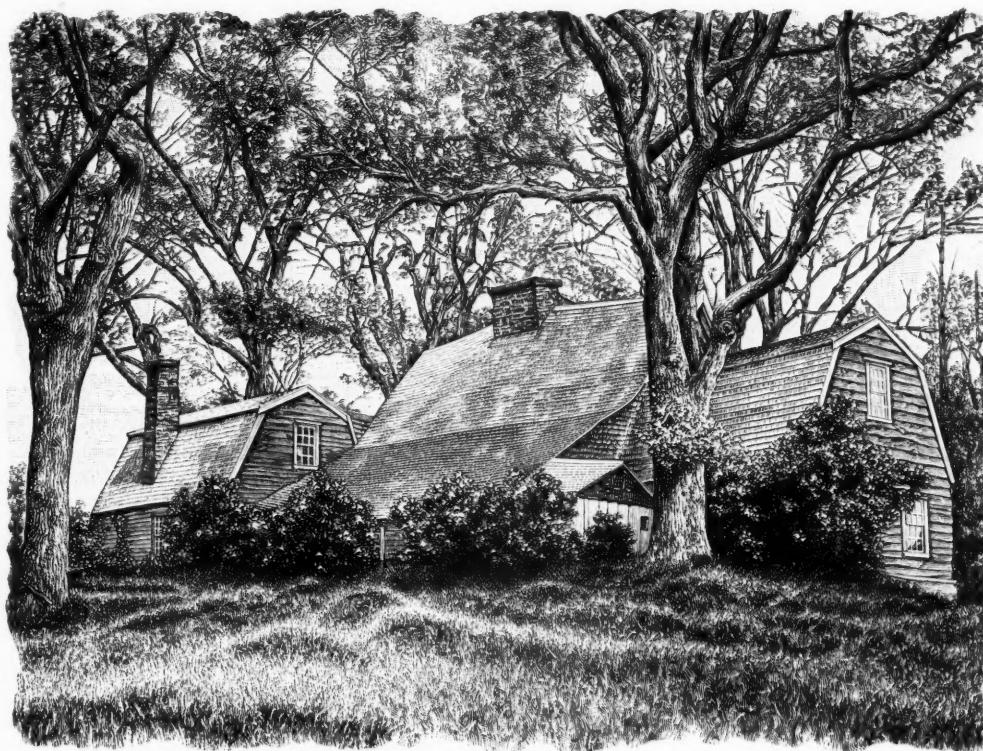
Written for THE INLAND PRINTER.

WOOD-ENGRAVING GROWING IN FAVOR.

BY W. S.

"**T**is a great mistake," said Mr. W. R. Inkersell, of the Chicago Wood Engraving Company, "to run away with the idea, as a great many people do, that wood-engraving is a dead art. For the past five years it has been coming back fast. In fact, the main thing lacking now is a sufficiency of good workmen to turn out the work. Wages to-day are higher than they have been for years. The average wage paid is about \$45, and I have men working at

taken its place. I am convinced, however, that the great success of the later discovered processes was largely due to a fad. In fact, it was the craze to get the latest thing, irrespective of whether it was really the best thing. Now people are realizing that in its own field wood-engraving still has the advantage. For one thing, it will print upon almost any class of paper. Think what a great advantage that is to an advertising man who puts his advertisements in many different papers! It may cost four times as much to make the woodcut, but there are no screens, and the saving in the cost of screens more than makes up for this additional expense. That is why all the mail-order houses are turning to woodcuts. It has other advantages, too,



A MODERN WOOD-ENGRAVING.

Specimen by the Chicago Wood Engraving Company, for the *White Pine Journal*.

\$50 and \$75. On the best workmanship the development of the art absolutely depends.

"I have been in the business since I was fourteen years old. That is altogether about thirty-two years, and most of the time I have been in Chicago. As the result of my experience I have reached very definite conclusions as to the advantages of wood-engraving in certain directions as compared with other processes. One great thing is that it can be used on almost any class of paper and will show up every detail as it should be shown. Photoengraving processes require different sizes of screens for the different qualities of paper, and when you reckon it up you will find that the cost of these screens more than runs away with the supposed economy of dispensing with a fine woodcut. Once this has been found out, wood-engraving comes back to its former position to a large extent. Thirty-five years ago wood-engraving was the only known process. The half-tones and zincograph etchings have very largely

from an advertising standpoint. A half-tone, at best, will only show what is in the photograph, and not always that. A woodcut can be made to improve upon the photograph, since every detail can be made clear, whether it appeared upon the photographic plate or not. The important details can be emphasized and attention directed to them.

"It is true that at one time wood-engraving sank to a very low ebb, but to-day there is a great revival," Mr. Inkersell concluded, with emphasis.

"There are, of course, a good many departments," I said, "in which it can not regain its hold. One that occurs to me at the moment is daily-newspaper illustration. It takes much too long to make a woodcut."

"That is true," he admitted. "But that is a field in which there never was much wood-engraving done. In the old days there was very little newspaper illustrating at all. Of course there were woodcuts, not only for advertisements, but for all kinds of illustrating. I have made a good many

portraits, for instance, because they can be used again and again, and illustrations for fiction, and for articles which do not deal with the affairs of the moment. In all these departments wood-engraving still has a chance, though, of course, for reproducing a photograph of a fire for the next morning's paper — a thing which could not be done at all in the old days — doubtless other methods would have to be used. Still, the field before us is very wide and capable of great development."

Mr. Inkersell drew the writer's attention to a cut which is here reproduced. It was taken for the *White Pine Journal*, with the object of showing the extreme durability of white pine for building purposes. The houses in the cut are about two hundred years old, and, being built of white pine, are still in excellent condition. Referring to the detail work in the foliage and in the grass, Mr. Inkersell said he would challenge any one to duplicate it by any other process.

The Chicago Wood Engraving Company, specializing in wood-engraving, has been in existence only about six months, and it is interesting that the officers of the company are officers of process-engraving houses. Its president is E. W. Houser, president of the Barnes-Crosby Engraving Company, Chicago, and Oscar Kohn, the secretary-treasurer, is president of the Columbia Engraving Company, and W. R. Inkersell is manager.

[In future issues there will appear from time to time specimens of wood-engraving from various sources. The editor is desirous of publishing the name of the individual engraver as well as the firm employing him.—EDITOR.]

PAPER.

From time to time, almost from the very earliest days of the war, there has arisen in many European countries a shortage of paper. Many factors, often unlooked for, have contributed to bring about this result — a scarcity of labor, the increased cost of shipping freights, and deficiency in the supply of the various ingredients which go to the making of paper, in all its many forms of to-day.

A story is told of how, something more than eleven hundred years ago — to be precise it was in the year 751 — a Chinese force marched on Samarkand, which for some years had been occupied by the Arabs, thinking to take the city and expel the intruder. The Arab governor, however, was an able general, and marshaled his men well. He not only repelled the invasion, but took up a vigorous pursuit of the invaders. He captured prisoners. Among them he found men who were skilled in the art of making paper, and that was the beginning of it. The craft quickly spread throughout the Arab dominions and, in process of time, trade brought the products to Greece. Theophilus presbyter, writing about that time, speaks of the paper as Greek parchment, and there is a record that the Empress Irene used it for the framing of certain rules for the nuns of Constantinople.

It was only the paper, however, that came, and not the art of making it. This was first introduced into Europe by the Moors about the twelfth century. They held a great part of Spain in those days, and the industry quickly grew. It was good paper, "cloth parchment" it is styled in the laws of Alfonso of 1263, and well styled, for it was stout of substance, and could withstand much hard use. At Xativa, Valencia and Toledo the industry grew and flourished until the fall of the Moorish power. And then came a change. The Christian conquerors were less skilled, and the great industry deteriorated, both as to quantity and quality. Meanwhile, however, the Arabs

had brought their knowledge of the craft with them when they invaded Sicily. The oldest known document on paper is a deed of King Roger of Sicily, bearing the date 1102. From Sicily papermaking ultimately spread to Italy, and there it became a great industry. From Italy it extended to France and Germany. In 1297 Pace de Fabriano was making paper, in Italy, from rags and flax, and, a short time afterward, regular mills appeared in Padua and Treviso. Ninety years or so later, the famous Stormer is setting up his paper-mills in Nuremberg, and taking an oath, of truly awesome solemnity, from his men that they will keep secret his processes.

And then the art reached England, and, in Wynkynde Worde's "De Proprietatibus Rerum," printed in 1495 at Caxton's Press, we find mention of a paper-mill at Stevenage, in Hertfordshire, kept by one John Tate. Master Spielman, with his ten years' license from Queen Elizabeth to make paper at Dartford, in Kent, is the next great figure in the English paper trade, and so on to the establishment of the famous mills at Maidstone, where John Whatman turned out his paper in and around the year 1760. In 1799 came machinery, and, from the small mill at Boxmoor, in Hertfordshire, where Fourdrinier, the inventor, first set up his plant, the industry spread all over the country. With the repeal of the paper duty, in 1860, the long story of papermaking reaches our own times.

— *The Christian Science Monitor.*



A "Movie" Poster by Rudolph F. Tandler.

HAPPINESS is in action, and every power is intended for action; human happiness, therefore, can only be complete as all the powers have their full and legitimate play.—Thomas.

Written for THE INLAND PRINTER.

EDUCATIONAL PLAN OF CLEVELAND TYPOGRAPHICAL UNION.

BY OUR REPRESENTATIVE.



E have frequently called attention to the laxity, even on the part of union apprentices, in the matter of their education in the principles of the printing craft, and there is not even yet as much evidence as there ought to be of a general awakening throughout the trade to the realities of the case. The greatest comfort we can extract out of the present situation arises from the incontrovertible fact that those who adopt our policy of preparedness will occupy all the positions worth occupying in the near future.

One local union which certainly has realized the situation and taken effective action is Cleveland Typographical Union, No. 53, and practically every young printer under the jurisdiction of that union is going to be thoroughly well equipped, mentally and manually.

Realizing the many benefits that would accrue to the apprentices and to its members through the study offered by the I. T. U. Course of Instruction in Printing, the Executive Committee set about to devise plans for encouraging the study of the course. After considerable work, the committee, in December, 1914, reported to the organization as follows:

"In order that the members of Cleveland Typographical Union, No. 53, shall be enabled to embrace an opportunity for the purpose of perfecting themselves in the technical knowledge of the printing trade, and thereby increase their efficiency, we earnestly recommend the following plan for that purpose:

"1. That the sum of \$3,000 be set aside as a 'Vocational Education Fund.'

"2. That members of Cleveland Typographical Union, No. 53, who desire to become students in the I. T. U. Course be furnished paid-up certificates for said course, under conditions and regulations prescribed by the Executive Committee of Cleveland Typographical Union, No. 53. Such conditions and regulations to contain an easy-payment plan whereby the members accepting this offer shall pay into the treasury of the local union the sum of fifty cents per week for a period of forty-six weeks.

"3. That apprentices who have served three years at the trade, and are probationary members of Cleveland Typographical Union, No. 53, be furnished paid-up certificates in the I. T. U. Course free of charge. Apprentice members accepting this offer shall be subject to such regulations as, in the judgment of the Executive Committee, will best serve for their success while taking said course of instruction.

"4. That a true and accurate record be kept at Cleveland Typographical Union headquarters of all members—journeymen and apprentices—who avail themselves of this privilege, in order that the union may at all times be in full possession of the financial condition of this fund.

"5. That a report be prepared by the Executive Committee and presented to the union at each regular monthly meeting, covering the details in connection with the operation of this educational feature."

It seems hardly necessary to state that this plan met with the unanimous approval of the membership and that the committee was instructed to formulate plans for the carrying out of its proposition. Accordingly, at the January, 1915, meeting the committee presented the following:

"Your committee has had under consideration plans for

governing the conduct of the vocational education of members and apprentices, and after a thorough investigation of this matter has arrived at the conclusion that the safest and surest way of obtaining the best results from every angle would be achieved by the adoption of a contract between the union and student.

"This was done only after numerous other plans were discussed and full weight given to the union and members desiring to take advantage of this course of instruction.



James J. Hoban,
President, Cleveland Typographical Union, No. 53.

The great factor which enters into an undertaking of this nature is the application of the student to his work, and if the best result is to be obtained, the organization should at all times be in a position to ascertain if the student is doing his full part in the matter.

"As the union will be put to considerable expense in advancing the tuition price of the course, we found it necessary to make the contract read in a manner which will insure the organization against loss, and at the same time conserve the rights of the members in every possible way."

The contract reads as follows:

THIS CONTRACT, Made this day, January....., 19..., between Cleveland Typographical Union, No. 53, a subordinate body of the International Typographical Union, and John Doe, is in full effect and binding upon both parties signing this document.

In consideration of Cleveland Typographical Union, No. 53, advancing the tuition payment for what is known as the "I. T. U. Course of Instruction in Printing," I hereby agree to the following conditions, said conditions to be made part of this contract:

1. I agree to pay 50 cents per week into the treasury of Cleveland Typographical Union until the full amount is paid.

2. I shall diligently apply myself to this work until the entire course of lessons has been completed.

3. I hereby assign to Cleveland Typographical Union, No. 53, whatever prize the International Typographical Union may offer for the completion of the course.

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4. I also further agree in case I sever my connection with Cleveland Typographical Union, No. 53, either by withdrawal card or otherwise, to faithfully carry out the provisions of this contract.

IN WITNESS WHEREOF, I hereunto attach my name and signature.

(Signed) JOHN DOE.

Witness.....

CLEVELAND TYPOGRAPHICAL UNION, NO. 53.

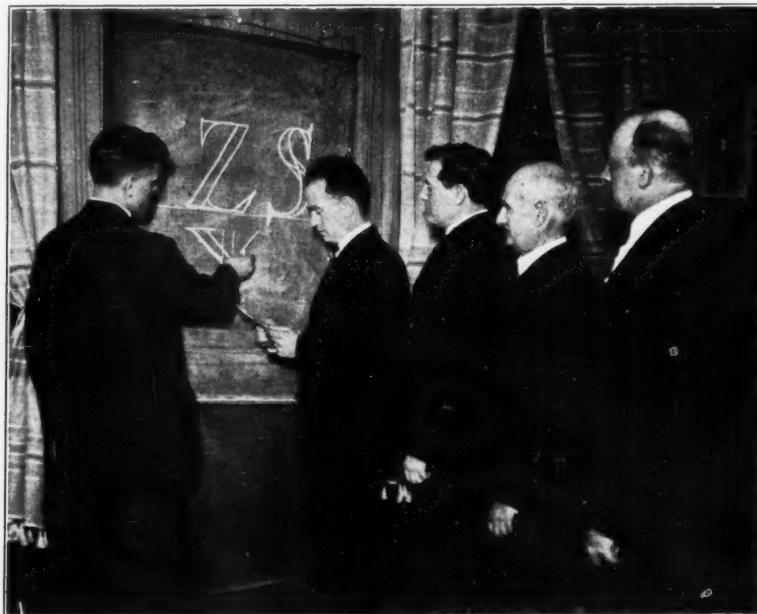
Per.....

Men are very much the creatures of environment, and the younger they are the more true this is. Place them under conditions conducive to a desired end and that end will be attained, whereas if you preach at them ever so hard while allowing them to remain under conditions which do not naturally dispose them to act upon your preaching,

To James J. Hoban, president of No. 53, is due much credit for the plan and its success. Mr. Hoban is present twice each week when the classes are held at the printers' club, and never misses an opportunity to give them encouraging talks. No less credit, however, is due the other members of the Educational Committee — Paul Minghini, Edward Stahr and Earl W. Oates — for their untiring work in carrying out the many details connected with the conduct of the classes.

THE SMELL OF PRINTING-INK.

The *Zeitschrift für Deutschlands Buchdrucker* for January 7, 1916, gives the following amusing side light upon



Officials of Cleveland Typographical Union Taking a Lesson in the Construction of Letters.

From left to right: John E. Fintz, instructor; Paul Minghini, member of Educational Committee; James J. Hoban, president, Cleveland Typographical Union; A. W. Thompson, member of Committee on Apprentices of the International Typographical Union; F. W. Steffen, secretary, Cleveland Typographical Union.

you will have ample occasion to bewail the persistence of original sin. The Cleveland union has proved this, for within two months of inaugurating this system there were organized three classes of twenty members each, and the interest was not confined to the apprentices. A graduate of the I. T. U. Course, John E. Fintz, was installed as instructor, and now, at the end of twelve months, there are five classes with one hundred students. Each class has its secretary, who keeps a record of attendance and helps to keep the members up to the scratch.

Already the Cleveland union has begun to reap its reward. The Executive Committee states: "After one year's trial we are convinced that we have found a way to successfully carry on educational work. We have discovered also that this plan has been the means of opening up new avenues of employment to our members. Every large printing concern requires the services of layout men or typographical architects. These positions pay very good wages. The mediocre workmen can not hope to fill such jobs. The printer who equips himself with the technical knowledge which the I. T. U. Course provides is the one who is sought."

the troubles German printers and those of other belligerent countries have to experience:

In a recent issue of the *Zeitschrift*, reference was made to the bad smell now often encountered in printing-inks. Some folks with sensitive noses imagine they have to call the attention of the military command to the "war-smell" of the newspapers, and the Brandenburg *Anzeiger* therefore had occasion to publish a decree of the acting general commander, to this effect: "Upon the complaint of Büdner Meier, in Schmerzke, because of the offensive smell and the menace to health of the printing-ink used by the Brandenburg *Anzeiger*, it has been decided, after a test by medical experts, that there is a large degree of offensiveness present, but no menace to health. You are therefore notified to do away with the offense as quickly as possible, by the admixture of suitable substances. The acting general commander will, after three days, through personal investigation, assure himself that you have acted upon this order."

In reference to this, the *Anzeiger* penitently and humorously remarked: "The *Anzeiger* stands at present in bad odor. Had Büdner Meier in Schmerzke but sent in his com-

plaint direct to us, we could have explained to him the situation, in which even a royal general commander can not by word of command change the unpleasant smell of the *Anzeiger* into an agreeable one. For it is not because of ill will that we are obliged to punish the nerves of smell of supersensitive readers; it is a sort of suffering due to the war. The odor comes from the ink, and we do not manufacture that, but receive it from factories, which reply to our several complaints that an improvement in the ink is at present not possible. Now, if we lived in Utopia, where wishing and realization have no limit, we could regulate the matter. Then we would gladly issue perfumed editions, according to the desires of individual readers, in rose, violet, or any other delectable odor, and for Büdner

ization meeting of any kind, but had been called at the request of ten or twelve master printers who had assembled in an informal meeting some ten days before and had requested that the master printers of Pittsburgh and western Pennsylvania be gathered together to have a heart-to-heart talk regarding the unsettled condition of market prices for supplies. He said that the conditions confronting the printer have never before been in such an abnormal state as they are to-day, and that he had interviewed a number of printers in the city of Pittsburgh and each one had expressed the opinion that what is needed is unity and to play the game squarely, open and above board.

Mr. Brines sounded the key-note of warning to the printers when he said that it was not so much a question



The Fifth Class of Cleveland Typographical Union Students in Session — Instructor John E. Fintz at the Blackboard.

Meier in Schmerzke we would devise a special symphony in odors, to suit his apparently highly pampered sense of smell. If Büdner Meier should want to blacken before the military authorities all the printing-inks now used by German newspapers, the royal general command would have to investigate many, very many, concerns indeed. And should one wish to be consistent, not only should newspaper offices be inspected, but all concerns using oils and fatty substances. One has but to think of the present not altogether lovely smell of the automobiles." — *Translation by N. J. Werner.*

MASTER PRINTERS OF PITTSBURGH DISCUSS INCREASES IN SUPPLIES.

Master printers of Pittsburgh and western Pennsylvania held a mass-meeting in the Monongahela House on Tuesday, March 14, for the purpose of discussing the phenomenal increase in prices of supplies, particularly paper. George R. Dorman, president of the Pittsburgh Typothetæ, opened the meeting and introduced the Typothetæ secretary, Frank R. Brines, who explained the object for which the meeting was called. Among other things, Mr. Brines stated that it was not a Typothetæ meeting, nor an organi-

of price of paper and other materials as it was a question of obtaining the goods, that it was up to the printer to protect himself as well as his customers, and, at the same time, to discourage estimating as much as is possible. "If there ever was a psychological moment when the printers of the country had an opportunity to get what their product was worth and to eliminate estimating, that time is right now," said Mr. Brines. Following his remarks, he read communications from Philadelphia, Chicago, Cleveland and Detroit, showing what action those cities were taking on the serious problems confronting them.

H. P. Pears, of the William G. Johnston Company, was requested to act as chairman of the meeting, and a general discussion took place regarding the dearth of supplies and the increase in prices. Information of a startling nature was brought out, and it is believed that the printers of that section of the country realize fully the serious conditions that confront them. One of the speakers alleged that certain munition manufacturers were purchasing all the available rags in this country and in Europe, and were converting them into guncotton for the use of war material, and that this was causing an advance in the price of paper and chemicals used in the printing industry.



A PREPARED AMERICAN.

Dr. Whirlwind, or Shap-Lish, a Umatilla warrior and scout, in battle array. The photograph is by Major Lee Morehouse, of Pendleton, Oregon, and is reproduced here by special permission.



BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Verge Plungers and Escapement Levers Do Not Register.

An Iowa operator writes: "I am operating a Model 14, which we received some time ago, and which I erected myself. Everything works all right except the comma and capital D on the lower magazine, which do not drop because the verge plungers do not register with the escapement levers. So far as I can see, the erection of the machine was all right, for there are no loose screws anywhere and everything fits perfectly. I have tried to solve the problem, but can find no solution for it, and thought that maybe you, with a wider experience, could help me out."

Answer.—We suggest that you note the relation of escapement levers with the plungers of the comma and D channels on the lower magazine, then lower the magazines until the middle magazine registers. Again note the relative position of the escapement levers. Observe, in particular, if there is any difference in the position sidewise. Repeat this operation for the upper magazine. If you find that the parts are all right for the two upper magazines and are not for the lower ones, you should remove all of the magazines and then take out the lower escapement and examine the plungers, noting if any of them are misplaced, bent, or in any other abnormal condition, and see that the springs are in place. If you do not know the method of removing all the magazines, let us know and we will forward printed directions.

Base of Slug Is Imperfect.

A St. Louis operator writes as follows, enclosing a diagram: "The enclosed pencil sketch shows where the slug is not having a solid foot. You will notice that near the left end the slug will not cast a solid base, while the rest of the slug is solid (Fig. 1). Fig. 2 shows back of slug, and a tendency on part of slug to be hollow only where shown in sketch and on long slugs. Now, the plunger is in good condition and is cleaned every day. The lock-up is true, metal in good condition, heat sufficient, vents good. Mouthpiece holes, however, have somewhat uneven sizes, but all are open. We have about concluded that dross has collected back of mouthpiece and obstructs the flow of metal. But we do not like to take out mouthpiece until sure of the cause of the trouble. In this connection, I will add that the face casts poorly on just one or two letters. The poor face will show at almost any point. This trouble occurs on one machine only, the other producing a very excellent slug. Would like your advice on this point."

Answer.—A slug instead of a diagram should have been sent for our guidance. As it stands, we can only suggest that you make a lock-up test by applying a thin coating of red ink to the back of the mold, which must be free from metal. This test, if properly made, will form a basis for

further action. It may be possible that there is a weak contact where your slug shows an imperfect base. Before removing the mouthpiece you should also determine whether the temperature and height of metal in the pot have anything to do with the trouble, as these are also factors that are sometimes involved.

Mold Disk Binds while Rotating.

A Chicago operator asks the following question: "On our Model 8, when using a thirty-em ten-point mold, the disk moves on to the locking studs to eject with a loud noise. This does not happen on the thirteen-em nonpareil mold. Have cleaned metal from behind the disk, and do not find that the knife, or any other part, gives any unusual binding. What could be the trouble?"

Answer.—A personal examination was made of the machine in question and it was found to act just as described. By drawing forward the mold disk and rotating it by hand, it was found that the disk would bind a trifle when the ten-point mold was coming into position to go on the locking studs to eject. Further examination showed that metal had accumulated beneath the mold-guard plate (F-519), causing it to buckle slightly. This allowed the plate to rub against the mold-disk slide facing (F-1620) with sufficient friction to retard the disk and to cause the bushings to be slightly out of alignment when the disk was advanced preparatory to the ejecting operation. The noise was produced by the forcing of the left stud into its bushing. When the cause was located it took but a short time to correct the trouble. The disk was removed, the mold-guard plate was taken off and straightened, and when the parts were finally reassembled no further trouble was experienced.

Matrices Fall from the First Elevator as It Ascends.

A Florida operator writes: "Your suggestion in response to my inquiry concerning trouble with spongy slugs is good, and the trouble was remedied immediately after putting the graphite in the well. I have now been running the machine a week since the first application, and all the old trouble has disappeared. The remedy seems to have been effective. Please accept my thanks. I have another trouble: When the line has been cast, the entire line of matrices shows a slight tendency to lean toward the keyboard side of the machine. As the first elevator ascends, the end matrices, one, two or three, get a little farther over and toward the same side, until the first elevator has gone almost to its regulation height, when the end matrix will get on the bias—diagonally between the jaws. Sometimes the matrix will drop off just above the delivery channel; again it will stay in the jaws until the point of transfer has been reached, when it falls into the channel

through which the spacebands return. Only the thin matrices fall out. An eight-point n is the largest that has fallen, but the t, hyphen, comma, period, thin spaces, and matrices of similar thickness, fall as many as thirty times a day. To remedy this I have done everything I know except improvising a retaining pawl in the back jaw. I have tightened the long spring on the second elevator, thinking perhaps the bar did not come in line at the transfer, and that the spring would draw it to position. The distance between the first-elevator jaws, I think, is correct, for the matrices have scarcely any clearance when fitted and pushed in by hand — when trying this adjustment. Have cleaned the clutch leathers and the wheel rim, trying to give the machine a steady pull all through its revolution, but all to no avail. Have tried for a loose nut or a screw on all the parts pertaining to this, but there is no result, except the smashing and damaging of matrices."

Answer.— It may be possible that the elevator jaws are not parallel, or the supporting rails do not align properly. (1) Test the space between the elevator jaws at right end. There should be but slight clearance. Having too much space may permit the end matrix to have support only on the front jaw, which may be the cause of its turning so readily. (2) Oil the gibbs of the first elevator so that it will rise with as steady a motion as possible. (3) Graphite the elevator jaws, using the magazine brush. (4) Place a spirit level on the vise cap and note if the machine is level. Test both ways. If it is not, you may level it up by driving shingles under the toes of the frame.

Grooves in Elevator and Delivery Channel Do Not Align.

A Texas printer submits several matrices with damaged toes. In addition, he writes: "I am having some trouble with our Model 15 linotype, and having received much aid from your department in the past, I am taking the liberty of again asking your advice. I am enclosing some of the damaged matrices. The transfer into first elevator seems to be perfectly free when sending in a roman line — but the black hangs and scrapes at entrance to first elevator. The matrices, when assembled, sit unevenly in the assembler, leaving a rough, uneven front. They also vibrate, and at times have a tendency to jump out of the assembler. The main trouble I am having, however, is with the first elevator hanging just before getting to casting position. It seems that the elevator jaw catches on the mold cap, preventing it from descending fully to casting position. This only occurs about every twenty or twenty-five lines. When the first elevator is pulled up by hand and the machine "backed up," the elevator then falls into position. It seems to me that the mold wheel is pushed to the front just a fraction too soon, or that the jaw is sprung backward, I can not find a way to determine which, or how to regulate action of wheel should this be correct. There is a space about the thickness of three sheets of thin paper at point of transfer into elevator jaws. Is that too much? The machine is about two years old and otherwise in good shape."

Answer.— We judge from the appearance of the matrices that you have been sending in tight lines, or you have your assembler finger set too wide. We would like to have you send us a proof of some of the matter you set. You should run out all of your hyphens, count them and see how many are in perfect order. This will tend to prove our contention that tight lines are the cause of your trouble. To prevent further damage to matrices, we suggest that you set the assembler finger at least two points less than thirteen ems; this factor of safety may prevent further harm to the end matrix in full lines. The cause

of the scraping of matrix lines that are in the raised position is doubtless due to a slight misalignment of the grooves of elevator and delivery channel. The grooves should be approximately even, although it is safer to have the first elevator a trifle lower. The adjustment can be made without trouble by moving the link which connects the elevator with its lever. Raise the flat spring from the notch in the link bushing and turn the link to left or right, one notch at a time, then examine the alignment of the grooves again. Then send in a line of matrices. You should have no smashed matrices. This trouble is usually due to the neglect of the operator, who fails to watch his lines and sends away tight lines. There is nothing wrong with the mold disk. It can not advance too soon.

To Prevent a Matrix Shortage in Magazine.

John L. Meyer, of Carlinville, Illinois, suggests the following plan to prevent magazine channels being short of matrices: "I am arranging a tally sheet to keep track of matrix shortage in the following order, 'A...., B...., C....,' and whenever a matrix is damaged will mark it down beside the letter 'A — 1,' and so on down the list, and by doing this there is no possibility of a font running short of sorts, as I will keep them up to normal quantity. I find that this is a very handy method of keeping the font full, as many machines have not enough matrices in them, owing to the operator's failing to keep tab on the number of matrices that are defective and to order new ones to replace those that are damaged. This shortage would compel the operator to wait for matrices when setting straight matter, and owing, probably, to the lack of letters e or a, there would not be enough matrices to fill a line. Will you kindly give me an estimate on the number of matrices that should ordinarily be in each channel of a magazine that is used principally for newspaper work."

Answer.— The plan would be helpful if the operators would coöperate. It would help to eliminate many outs in proofs, and would otherwise tend toward diminishing the labor of the machinist. We would consider that in the channels e to p there should be at least twenty matrices. The channels v to z, inclusive, should have fifteen matrices; f to ff could safely be operated with twelve each. The em quad, figure space, thin space, period, comma and hyphen should have twenty each. The leaders and quotation-mark channels should always have a full supply of matrices. If the "market" machine is to be considered, it should have twenty figures in each channel. The capital channels ordinarily may have an average of fifteen characters. If there are many short paragraph locals it is considered a good plan to have an extra channel of quads. Have them cut for the ff channel.

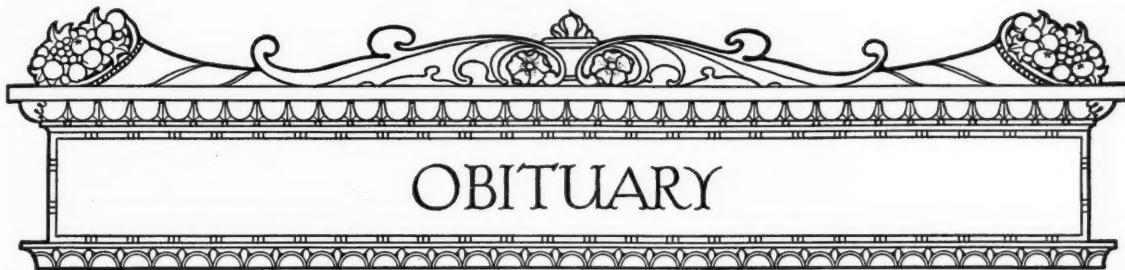
A FILE HOLDER AND PROTECTOR.

As a rule, taper files for handsaws get worn out or useless as much from abuse or from contact with other tools in a box as they do from actual wear.

One of my crew had an idea we have adopted for keeping a file in good condition. It's a scheme that is simply perfect as well as perfectly simple.

Take a block the length of the file, say an inch strip, and bore a hole in it lengthways to fit the file tight; then saw a slit in one side down to the hole, this also being lengthways, and you have a perfect jacket to hold the file when not in use and one that takes up but little room. It not only protects other tools, but saves the file for its proper use.

An old broom handle is a capital thing for just such a purpose. I find it answers the purpose admirably.—H. M. Hatfield, in *Wood Craft*.



OBITUARY

H. C. HANSEN.

H. C. Hansen, founder of The H. C. Hansen Type Foundry, of Boston, passed away at his home, 75 Hunnewell avenue, Newton, on the night of January 24, 1916, death being due to anemia. He was confined to his bed only a week.

Mr. Hansen was born in 1845 in a small town in the southern part of Norway. He graduated from the Horton College of Technology in 1866, and arrived in Boston in 1868. His conception of what could be accomplished in the way of labor-saving machinery and devices was demonstrated when the Boston Fire consumed most of the typefoundry in which he was then employed.

His first advent into the graphic arts was as a brass-rule maker for the Dickinson Type Foundry, where he established the reputation of being the greatest brass-rule maker the world has ever known. He made the column-rules, head-rules, dashes, etc., for the first issue of *The Boston Globe*.

When the art of twisting brass rule was at its height, no one could excel him in the many beautiful and intricate designs, and many were his originals. Among his brass-rule dies, which he cut himself, were those that could not be duplicated except by himself through geometrical calculations.

Starting with limited capital in 1872, and with five competing concerns in Boston, Mr. Hansen established his own typefoundry, and this foundry is the only remaining one doing all of its manufacturing in Boston. He made a special study to compound the most durable metal from copper, tin, lead and antimony; he designed, drafted and constructed labor-saving machines which were used even in France; he possessed an inventive genius which brought manufacturers to him for advice; he took a foremost position as the inventor of brass rules, and, starting when experts were few, and with a principle never to take them from other foundries, he selected intelligent young men who to-day have become experts under his instruction.

Among his first inventions for the benefit of the printing industry was making steel cutting-dies for use on the printing-press. Numerous inventions followed which are now well known to printers — inventions, many of which are now in use in other typefoundries, and in the foremost typefoundry in France. Mr. Hansen had inventions in France, Germany, England, Canada and the United States. Always loyal to New England industry, he watched with keen observation and active interest the rebuilding of Boston ever since the memorable fire, and was always deeply interested in every new enterprise, large or small.

Being a mechanical engineer and expert mathematician, and enjoying splendid health, Mr. Hansen's energies resulted in the establishment of a typefoundry, built up during forty-seven years of experience. He leaves a large plant on Congress street, firmly entrenched, with its share of business, and with all the possibilities, through its mani-

fold departments, of continuing for generations to come at the unusually high standard at which he left it.

The whole printing trade has been benefited directly or indirectly through his brass-rule designing and typefoundry, and his death has caused a profound sorrow among those who knew him. His character and personality gave a rare response to those who came in contact with him,



H. C. HANSEN.

and his high ideals, sense of justice and fellowship toward man defined him as a lovable character. He was a member of the Massachusetts Charitable Association; Odd Fellows Lodge; the Boston City Club, and the Unitarian, Newton, Viking, Hunnewell and Norwegian clubs; Boston Chamber of Commerce, and an honorary member of the Franklin Typographical Society.

Mr. Hansen was seventy years of age. He leaves his wife, two sons, H. Alfred Hansen, of Auburndale, L. A. Hansen, of Newton Highlands, and a daughter, Mrs. Sidney Curtis, of Belmont.

Mr. Hansen leaves a prosperous typefoundry to-day which is the only independent foundry in New England, having also a branch in New York and distributing points throughout the United States. The business will be con-

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tinued by his two sons, both mechanically trained, L. A. Hansen, who for many years has directed and solved the production problems of the factory, and H. Alfred Hansen, whose executive capacity as general manager since 1897, and especially since his father's practical retirement during the past year, has successfully maintained the typefoundry at his father's high standard.

V. C. Houser.

V. C. Houser, secretary of the Barnes-Crosby Company, engravers, of Chicago, passed away suddenly on March 3, 1916, at his home, 5439 Lakewood avenue, death being due to acute pneumonia. Mr. Houser was born in Mishawaka,



V. C. Houser.

Indiana, on January 29, 1867. In his youth he lived in Sterling, Illinois, and for many years past made his home in Chicago. Of a retiring disposition, and caring little for conventionalities, he found his chief pleasure in his home and with his family.

Mr. Houser had practically closed out his business relations with the Barnes-Crosby Company, having made up his mind to retire for a year, had sold his home property, and was preparing to take a six months' automobile trip, going to California, so that his death, coming, as it did, on the day his son became twenty-one years of age, seems almost a tragedy.

He was one of the few men who have many friends in all walks of life and keep them. He was a hunter of both large and small game, and displayed considerable skill as a taxidermist, which he employed solely for his own amusement, his home containing several thousand specimens of

birds and animals that he had mounted and placed in what he chose to call his den. He was a member of Edgewater Lodge, No. 901, A. F. & A. M.; Oriental Consistory, and Medinah Temple, A. A. O. N. M. S.; also of the Illinois Athletic Club and several shooting clubs.

Matthias Plum, Sr.

Matthias Plum, Sr., founder of the firm of Matthias Plum, Incorporated, printer, stationer and wholesale paper merchant, of Newark, New Jersey, passed away suddenly of heart disease on Sunday, February 13, 1916, at Summerville, North Carolina, whence he had gone a short time before with a party of friends to play golf. Mr. Plum founded the business which bears his name in 1864, and was president of the company at the time of his death. He was also president of the Humana Company, manufacturer of the Humana automatic feeder for platen presses. He was seventy-seven years of age, but took an active interest in the affairs of the two companies with which he was connected, retained a remarkably youthful appearance, and was an enthusiastic golf player. For two hundred years the family of Mr. Plum has been closely connected with the progress of Newark in all its phases. For the past thirty years he had made his home in Madison. He is survived by his widow, one daughter and three sons.

Samuel Rastall.

A veteran of more than sixty years of actual service at the printing business, Samuel Rastall — "Uncle Sammy" — passed away on Saturday, March 11, 1916, at his home at North Robey street and Foster avenue, at the age of seventy-eight years. His wife had passed on just two weeks before. For twenty-seven years he worked in the composing-room of *The Chicago Daily News*. Three years ago he retired to devote his time to his two hobbies, sunflowers and music. Sunflowers were his favorites, and he made it his boast that no one grew larger sunflowers than he. He took an active interest in the work of the Old-Time Printers' Association, of which he was a member, and also of Chicago Typographical Union, No. 16, being elected financial secretary to fill a vacancy in 1880. He was re-elected to the office and continued to serve until 1888.

Joseph E. Smyth.

Joseph E. Smyth, head of the Joseph E. Smyth Company, bookbinders' machinery, of Chicago, passed away at his home, 6141 Greenwood avenue, on Saturday, February 19, 1916. He was born in New York city on July 23, 1862, and about seventeen years ago moved to Chicago, where he established the firm which bears his name, dealing in bookbinders' machinery. The greater part of his energies had been devoted to the perfection of the National straight-needle book-sewing machine. Mr. Smyth found his greatest pleasure in his home, and there he devoted the greater portion of his spare time with his wife and two children, by whom he is survived.

Henry W. Cherouny.

Henry W. Cherouny, founder of the Cherouny Printing Company, of New York city, and a veteran of the Civil War, passed away on Monday, March 6, 1916, after a brief illness, at his home, 1438 Fifty-first street, Borough Park, Brooklyn, New York. Born in Germany seventy-three years ago, he came to this country in 1858. He enlisted with a regiment of volunteers when the Civil War broke out, and after the war went to Brooklyn, New York, and established his printing business, remaining its active head until his death.

Written for THE INLAND PRINTER.

**COL. WILLIAM E. BRYANT, NEWSPAPER EDITOR,
PASSES ON.**

BY OUR CORRESPONDENT.

FROM the ranks of newspaperdom has departed one of its stanchest supporters—and newspaperdom is the poorer for his passing. The name of Col. William E. Bryant, editor of the Danville (Ill.) *Zeitung*, probably has not been heralded abroad to as large an extent as have a number of others, but, nevertheless, that name represents a character worthy of emulation by journalists of the present generation.

No better testimonial to the worth of any man, and no better insight into the true character of the man, can be given than the following, written by one of his fellow newspaper men for the Danville *Commercial News*:

"Like that of a figure of romance, the story of his life reads. Born of the Fatherland, educated there, and brilliantly, too, he entered the work to which his life was given, to which he was born. The newspaper, to this man, typified all that was noblest and best; called for all that was highest and best on the part of its servitors. No sacrifice was too great, no price too high to pay if the newspaper might benefit from the sacrifice, might gain added renown from the payment. To fail in an assignment was the most heinous crime in his category. The apparent failure of the legion of foreign correspondents to smuggle uncensored news out of the warring countries of Europe in the early days of the present war aroused the withering scorn of the veteran.

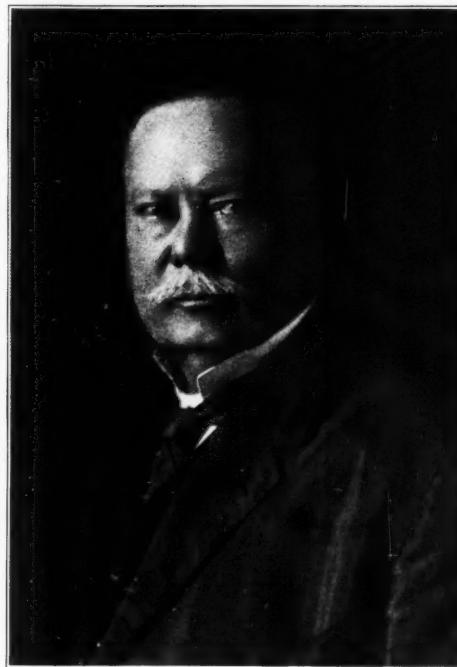
"In a discussion of this point, he said to the writer at the time: 'The first thing I learned when I first went into newspaper work in Leipsic was that there are two words missing from the newspaper man's vocabulary. The words are "can't" and "impossible." There's always some way by which a thing can be done. It is the business of the newspaper man to find that way. You young fellows have just set your feet in the path; and I hear you prate of failure. Go back to your slates and your primers. Go back and pray that the good God will give you to see the bigness of a newspaper; and don't come back until you have learned to appreciate its nobility; until you have learned that you are only an atom, only a small cog in the great, living thing that encircles the earth. Don't lose your respect for yourself. Not to everybody is given the privilege of being a part, even a small part, of the machine. And every cog must work smoothly, every man must do his best, if the great spirit of the newspaper is to be kept alive and at the highest standard.'

"Sacrifice it will take; appreciation you will never find. Ah, the world, the world. It takes and takes and takes; and gives nothing back in return, not even appreciation; but you will find yourself repaid if you serve it faithfully and well. Sacrifice only yourself. Don't make compromise with cheapness. The newspaper is too big to compromise with paltry things. Always remember that the newspaper is the biggest thing in the world. Sometimes I think it is bigger than the world itself."

"True to his principles lived this man until the day of his death. Consistent to the point of stubbornness, he made no compromise with cheapness. He was a man—a newspaper man, a friend that any community might have been glad to boast; a man who held at their highest the traditions of the newspaper world; and, in his passing, the newspaper fraternity suffers an inestimable loss."

Colonel Bryant was a brilliant man and a great force among the German-speaking people of his city. He was highly educated in two of the best German universities, and was a stanch friend of the Fatherland, yet his father, the late Eugene Bryant, was an Englishman, and was unable to speak but a little German. The father was a prominent horse-buyer for the English market and spent much of his time in the German States, and it was while in Griesenburg that he met Miss Ambrosius. They were married in Berlin, January 24, 1852.

Colonel Bryant was born in the little town of Insterburg, near Düsseldorf. He was just completing his school studies preparatory to entering college, when the war of 1870 with France started and he was summoned to the colors and served as a gunner with one of King William's



Col. William E. Bryant.

numerous batteries of artillery. After the war he took up his studies, entering the University of Breslau, where he graduated with high honors. He then entered the University of Berlin, where he studied for a year, leaving suddenly to accept a flattering offer to become a writer on the *Berliner Tageblatt*, one of the leading journals of the German capital.

He was afterward associated with the *Tagebund*, and in 1884 came to this country to accept an offer from the Brooklyn *Freie Presse*, where he remained two years, and then removed to Rochester, New York, where he was an editorial writer on the *Abend Post*. After working on several other German papers he went to Chattanooga, where he enjoyed his first experience as a newspaper owner. He established and for two years conducted the Chattanooga *Zeitung*, but was compelled to cease publication because of poor revenue. From there he went to Cincinnati and accepted a position on the *Volksblatt*, from whence he was called to assume the editorial direction of the Danville *Zeitung*.



This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

"Why We Punctuate."

We think it is almost obligatory to begin this review of a new book on punctuation with the strongest commendation. Very careful examination of the book convinces us that the work is entirely without serious fault, and, *mirabile dictu*, almost flawless in its own textual use of punctuation-marks. John Wilson, author of the fullest and most noted treatise on punctuation, did not punctuate his text in full accordance with his too numerous rules, thereby proving the weakness of his system, which was not as truly censurable as our remark might indicate, as the art when he first wrote was comparatively new. As almost everything since written has been practically based on Wilson's work, often so much as to constitute a mere paraphrase of that work, of course such conflict of preaching and practice has persisted. We hope that extensive use of this new book will greatly mitigate this deplorable evil. Our commendation is made thus prominent because the following slight criticism might have been mistaken for faultfinding, which decidedly is not intended.

The book is entitled "Why We Punctuate; or, Reason versus Rule in the Use of Marks." While this title will not really mislead any one, it may be suggested that a more logical title would be "How to Punctuate," since "how" is the ultimate aim; although "why" is very important, it is not, strictly speaking, the real subject of the book. Undoubtedly the author's main purpose is to show how punctuation-marks should be used, and for this purpose in our opinion nothing can ever displace rules. The reason why we punctuate is simply that good punctuation is a wonderfully efficient guide to quick perception of actual meaning. Rules are absolutely necessary. But we suspect that the true cause of this author's resort to reasoning instead of rules, or, as he puts it, reason *against* rule, is the urgent necessity to reduce the enormously expanded number of current rules. Here is another reason why such a work had better not be labeled "reason *against* rule." We need rules saturated with reason, not opposed to reason.

Possibly the strongest point that can be made against the title as here used is the fact that many people who punctuate seem to do so without reason. Mr. Klein himself states this, in other words, in his preface, as follows: "It is no exaggeration to say that utter chaos as regards punctuation which is helpful to both reader and writer exists everywhere, inside and outside of printing-offices." Evidently, here is a little too much attributed to printers, who frequently have to suit their customers. Publishers, authors, and editors are mostly responsible for the bad punctuation for which the printers often are blamed. Thus, our author, in speaking of a use of the colon, says: "Although Mr. De Vinne, in his own work, puts the colon *after* the [introductory] particle, the Century Dictionary,

which is issued from the De Vinne Press, puts it *before* the particle." The Century Dictionary did not issue from the De Vinne Press; it was merely printed there. It was issued by the Century Company, and the De Vinne Press did not decide the use or non-use of a point or a letter in the book. That was absolutely fixed by the editors, the printers being restricted to absolute reproduction of what was in copy. Century style is not De Vinne style.

As has been said before, these slight criticisms are not to be taken as animadversion; at any rate, they are not made as such. While we can not accept all of its reasoning unqualifiedly, we can say conscientiously of this book that it is admirably punctuated throughout, which could not be true of any book without sound reasoning.

"Why We Punctuate; or, Reason versus Rule in the Use of Marks," by William Livingston Klein. Revised edition, entirely rewritten; 8vo, pp. xvi + 224. Minneapolis, Minnesota. The Lancet Publishing Company. Price, \$1.25; postage 10 cents.

"Readings in Vocational Guidance."

This volume suffers somewhat from obesity. In the preface the editor speaks of "a reluctant setting aside of much valuable material," and one can not but wish that he had pruned a little more in some places in order to make room for it. The volume consists of a somewhat heterogeneous collection of opinions and of data relating to vocational guidance in Great Britain and America, under which convenient term is included the whole bunch of problems connected with the selection of the vocations of our children and the adaptation of their education, both to their capacities and to their calling.

The first part of the book, entitled "The Viewpoint of Vocational Guidance," consists of thirteen previously published papers by professors and teachers. Here is where the pruning might well have come in, for any one the least interested in the subject is well nigh surfeited with theories and expressions of opinion, and hungers for facts and concrete policy. In the second part, which deals with the "Foundations of Vocational Guidance," we are treated to a great many of very dry but very necessary figures, diagrams, and so forth. We are apt to put this aside, feeling that when we have time we will digest it, and we feel that the author would have done us a greater service if he had digested it for us, by himself writing an essay on vocational guidance from this material.

This same remark also applies to the two remaining parts of the book, entitled, respectively, "Examples of Vocational Information" and "Some Practical Aspects of Vocational Guidance." Here, however, there are some very valuable chapters which require comparatively little further digestion, dealing as they do each with a separate trade, from the point of view of its vocational possibilities.

The trades thus dealt with are those of the architect, the grocer, the machinist, telephone operator, builder, the ready-made women's clothing trade in London, and, so far as girls are concerned, the London bookbinding and stationery trades. There are also two chapters giving general surveys, respectively, of the occupations open to children between fourteen and sixteen, and those open to girls of those ages. They are written by Anne Davis, of Chicago, and Harriet Hazel Dodge, of Boston.

"Readings in Vocational Guidance," edited by Meyer Bloomfield. Published by Ginn & Co., Boston, Massachusetts.

"The Colorado Industrial Plan," by John D. Rockefeller, Jr.

This booklet consists of an article which appeared in the January number of *The Atlantic Monthly*, two addresses delivered by Mr. Rockefeller in Colorado in October last, and the "Industrial Constitution" and the memorandum of agreement between The Colorado Fuel & Iron Company and its employees. The point of the whole matter is Mr. Rockefeller's interesting attempt to put an end to the industrial strife in Colorado, which had assumed the proportions of civil war. His idea is by no means new. The great object is to make capital and labor co-partners. It has often been tried, and the history of co-partnership since the days of Robert Owen has been a very checkered one, showing many disastrous failures and a number of conspicuous successes. The spirit in which the management carries out the idea determines very largely whether there is to be a failure like the one at the South Metropolitan Gas Works, London, which resulted in a historic strike, or a great success, pointed to by capitalists and labor men alike with satisfaction, such as the plan instituted by Messrs. Cadbury at their Cocoa and Chocolate Works, at Bourneville, Birmingham, England. That there have been faults on both sides in the Colorado troubles no one has any object in denying. As Mr. Rockefeller says, the stockholders have not received one penny of dividend for at least fourteen years, though some labor leaders have marched through America denouncing them for the wealth which they are alleged to have wrung from the blood and tears of their victims. On the other hand, the very terms of the constitution show that there have been very serious grievances in the past on the part of the employees, which no absence of dividends can either explain or justify. One little instance is the fact that the constitution now guarantees them the right to purchase goods wherever they choose, instead of being obliged to trade at the company's stores.

Speaking as printers, we do not feel called upon to express any view on the general merits of co-partnership as applied to such industries as mining, and other trades in which the employees live together in very large numbers, and where the employer is frequently also the landlord to whom they pay rent for their houses, and who therefore has it in his power to control them to a very large extent, even outside of working-hours. Such employers can decide whether there are to be any saloons available for their employees, and can exercise a veto upon their amusements if they so desire. There have been cases where this has been done and where even the religion of employees has not been held to be their own concern. In fact, give a man or a corporation control of the land and of the principal industry of a town and there is very little they can not do.

Owing to its very nature, however, the printing industry exhibits no cases of this kind. Wherever there are civilized

men there must be some printing going on, but nowhere is there a whole town or even a village entirely given up to printing. We are naturally spread abroad over the whole face of society like the butter on a well-prepared piece of toast. We are inclined to think that in our case, at any rate, the best solution to the labor problem, so long as society rests upon anything like its present economic basis, is for us to cultivate the best possible business relations with a well-informed, democratically managed and businesslike labor union.

TYPEFOUNDERS' PUNNING.

There is some fun in typefounders, though their staple is so dull and leaden that one might as hopefully look for pearls in Passaic. A sportive mind, feeling the metal grow warm within, set a nonpareil machine a-going and produced the following fancy-font verses, and read them at a typefounders' social reunion in the year 1857:

Types of the genus homo, hail!

*Hail, faces new and old;
We're glad to meet these bodies cast
In nature's truthful mold.*

*If we're not truly nonpareil,
At least no minion's here;
Nor one old "Nick," though strange to tell,
The printers keep one near.*

*We're glad no punch has made a show
To throw us out of line;
Hence we'll not bottle-headed go,
Nor breakers round us shine.*

*May we not founder on life's sea,
While driving o'er the wave;
Rules yet a God to guide us free
To ports beyond the grave.*

*Oft did a dressing-rod illume
In youth the dullest mind;
In age, the world's a dressing-room,
With dressers fill'd, we find.*

*In rubbing through this world of sin
We're led to pick our way,
Wanting, like others, brass and tin,
And purchasers who pay.*

*And yet we're anti-mon(e)y men,
And love not dross at all;
Yet we are made of mettle when
Our customers do call.*

*It has been said there's nothing new
Beneath the burning sun,
But here's a case (the first, 'tis true) —
This meeting's surely one.*

*May it give birth to confidence;
May amity abound;
May it the matrix be from whence
True friendship shall be found.*

*And now, good friends, may you excuse
Machines like that which cast
These wretched jets — but here's good news,
The joker's broke at last.*

— J. W. R.

AN ENGLISH JOKE.

Editor — This joke isn't bad. But what has the picture got to do with it? It seems to be merely a study of sea and sky.

Marine Painter (who has turned to humorous art) — Well, if you read it again you'll see that it's a conversation between two members of a submarine crew. — *Punch.*



EVERYBODY'S DOING IT—BUT THE PRINTER.

Illustration by John T. Nolf, printer.

Salesman — Everything is going up. You don't need to worry. Just go along with the procession.

Printer — Yes — head the procession — and go up. I'm not selling goods. I'm selling *work*, doggone it!

J. T. NOLF



BY J. C. MORRISON.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

THE CENTRAL BUREAU IN KANSAS.

The most important work that has ever been done in bringing together the national advertiser and the country publisher was that done by Prof. Merle Thorpe, of the Department of Journalism of the University of Kansas.

He studied the problem and collected a long array of evidence, all of which points in only one direction and makes unanswerable the conclusion that in order to seriously interest the national advertiser, the country publisher must render the industrial service which the national advertiser is now receiving from the magazines and the large dailies.

In order to render the service in the way of collecting sociological data and merchandising facts that will create new business, no paper can "go it alone," but must join hands with all the other newspapers of the State and form a Central Promotion Bureau. Professor Thorpe explains his plan in detail in a recent issue of *The Kansas Editor*. The initial success of this plan is assured, for my information at the time of writing is that over ninety per cent of the fund asked for has already been subscribed.

Of course the plan takes money. Publishers insist on other businesses appropriating from two to five per cent of their gross sales for promotion, and should expect to set aside a promotion fund if they would have their business grow. The funds for the Central Promotion Bureau of Kansas are being raised on the basis of one-half of one per cent of yearly advertising and subscription sales — \$5 a year for each \$1,000 of gross business.

The Central Promotion Bureau will be established as soon as \$5,000 is subscribed. The bureau will have a field man, a permanent secretary, and a sociologist or statistician.

Of the duties of the field man, Professor Thorpe says: "The field man would represent the Kansas newspapers to national advertisers. He could approach a national advertiser with an intensive circulation of 2,100,000, and with a combined rate-card, allowing present rates to stand, of one-fifth less than a national magazine with a similar circulation. He could assure the national advertiser of legitimate, healthful co-operation. He could furnish the prospective advertiser with invaluable industrial information. He could give him something that the magazine can never give — *localness*. He could get the business and spend half of his time in conference, county by county, stimulating local advertising by addressing commercial clubs, organizing advertising clubs, and giving afternoon conferences to local merchants who have selling problems that are troubling them." This is a big job for one man, and Kansas editors are going to have the services of a promi-

nent advertising man at a nominal salary, because he wants to be associated with what he calls "by far the biggest thing in advertising to-day."

All the Kansas newspapers will share in the work of the bureau, whether subscribers to the fund or not, and all will receive a share of the advertising which the bureau will place. A grievance committee of five Kansas editors will iron out any difficulties in administration which may arise. The bureau has already been promised a number of advertising appropriations to handle.

What the Bureau Will Do.

The bureau will start at once creating new business. It will gather and tabulate information for a likely prospect, and as most of this information is safely reposing in some state bureau or state institution, there will be little need of searching for new information for some time. Mr. Thorpe states that there is available at this moment a report on the commercial possibilities of new industries in Kansas — a comprehensive report of possibly 100,000 words, prepared carefully after a year's research — which could doubtless be exploited by such a bureau with great benefit to the State.

Here are samples of bureau work:

A large shoe manufacturer in Massachusetts said he often wondered why he had to ship his hides from Kansas, his tannic acid from Missouri, and then ship his shoes back to Kansas. Why not a factory in Kansas? What are your labor conditions? What are your labor laws? What transportation facilities? What freight rates? What power? The cost? What support in Kansas for a Kansas product? What the cost of a factory site?

This man could be satisfied. Maybe there is a good economic reason why Kansas does not build up her manufacturing industries faster. Does anybody know? The bureau could find out, and the chances are that several important industries could be brought to the State.

Sociologists who have made a house-to-house canvass of rural communities tell us that the one thing needed more than any other to make farm life more attractive is running water in the farmhouse and barn.

"My boy has never been satisfied," a farmer once said to me, "since he visited his cousin in the city and used a toilet in the house!"

A manufacturer of a water system that can be installed in a house and barn for about \$150 is eager to launch a selling campaign in Kansas. He will not only spend real money for advertising space, but, with the co-operation of the editors, is ready to furnish free 100 systems for demonstration purposes, to be left in the homes of the farmers chosen by the bureau.

What is probably the largest electric appliance company in the United States has agreed to spend \$5,000 for advertising in Kansas newspapers a lighting plant for individual houses which costs about \$150 to install in an eight-room house, and which is guaranteed to furnish electric current at 4 cents a kilowatt hour. This business is contingent upon the assurance that the editors will coöperate in the matter of distribution, of certification of claims made by some recognized authority such as the university, and of such educational help as may be considered worthy.

There is not an editor in Kansas who, if approached from any other than the business side, would not lend his hearty coöperation to a plan that would put water systems and better lights in farmhouses.

One might go on indefinitely enumerating possibilities.

Nor would business be created entirely from out-state sources. There are Kansas industries other than the publishing industry that are languishing because of lack of promotion. If the cement people of Kansas had carried on an educational advertising campaign as the Victor and Certain-teed people have done, they could have created and stimulated a demand that would have kept the plants running full time, full capacity.

What interesting copy could be written about cement! Cement walks from farmhouses to barn, to driveway, to cistern and outhouse! Cement watering-troughs, cement silos, cement foundations, cement fence posts!

A central bureau would have found out early in its investigation that one obstacle to the sale of cement is the fear that it is difficult to handle, that an experienced mason must be employed. It would then have coöperated with the manufacturer in preparing copy showing how simple a matter it is to mix and lay cement. A university engineer says he can instruct a twelve-year-old boy in two hundred words how to do the job.

The bureau will have difficulties to overcome, as witness the objection of the Boston coffee man and the California canner that they could not use the Kansas newspapers on account of the difficulty of getting jobbers to handle their goods because the jobbers had their own lines to push — a difficulty to be solved by hiring a small warehouse and employing shipping clerk to handle the carload shipments.

A central bureau can give the coöperation which is now asked of individual publishers, and, what is more, can insist that legitimate concerns will be taken care of only after an advertising appropriation is assured if the information warrants it. Unscrupulous advertising agencies have imposed on publishers for information and used it in planning a magazine campaign.

The bureau could protect publishers against fraudulent concerns, could utilize the information obtained from the laboratories of the big state schools, and could utilize the laboratories in solving the problems of any industry of the State.

"The bureau will advertise Kansas newspapers and the State," says Professor Thorpe. "It will pour a broadside into national advertisers and agencies every day of the year. Timely copy, specific copy, pulling copy, copy that is directed intelligently and will inspire confidence. General advertisers will be reached through their trade papers; the specific industry through that industry's trade papers. This can be supplemented with a system of follow-ups, circulars, survey charts and personal letters."

The Kansas newspapers are going into this bureau both for the direct benefits and for the indirect benefits that always flow to an industry where interests are pooled and working for the broad, constructive good of all. The direct

benefit will probably be additional foreign business of from \$50 to \$100 for the year, but this will be only an earnest of what the right kind of a central bureau can do.

In Wisconsin Also.

Something of the same kind is being done in Wisconsin, where the Daily League, the Ben Franklin Clubs and the Press Association have joined hands, and now, with the coöperation of the university, have employed Robert G. Lee as field man and also another working on a survey of the State's publishing business. H. L. Hoard, president of the Press Association, is getting the newspaper men of Wisconsin together on this foreign advertising problem, getting them to adopt a schedule of rates which will permit them to give the best of service to readers and advertisers. In a statement issued to the members of the association, President Hoard calls attention to the rates being too low and to the necessity of paying a commission on these rates, and says:

"The present situation is illogical and the one link needed is an intermediate to gather the forces on the one hand and gather the users of these forces on the other and then make them meet. This necessitates a general or special agent whose pay should possibly be an extra fifteen per cent more to give him enough to live on while at work, and makes necessary a raise in rates, at least that much above cost.

"Rates for advertising all over the State are too low. Editors can put no enthusiasm into the business, as they can not make ends meet at present prices for publicity. When space is 'cheap John,' the compositor must be a 'cheap John.' The publisher must buy 3-cent ink made of gray chimney soot from a 'cheap Johnson' instead of 25-cent ink containing animal charcoal, and when his work is done he must hire a 'cheap John' to keep his accounts and collect his bills. All this 'cheap John' stuff gives the public 'cheap John' service, when it would pay for good service if educated up to it. A cheap editor must crowd his paper with so many cheap advertisements that a good, bright advertisement is like a white birch in the middle of a hundred hemlocks — you can't see it."

While I believe that Merle Thorpe with his central bureau plan has the real solution of this foreign advertising problem, yet Mr. Hoard touches a vital point when he would have newspapers charge higher rates and be thus enabled to give better service, for it is service, after all, that the advertiser wants — service in the character and appearance of the newspaper he uses as well as service of the kind which the central bureau will furnish.

Minnesota Will Organize.

In Minnesota advertising rates are higher than in any other State of the Middle West, and perhaps than any other State in the Union. Agitation and education in the state editorial association for several years have brought this about. During the past year a committee has been studying the foreign advertising problem, and has practically adopted Professor Thorpe's findings. A central bureau will be formed in Minnesota, though it may differ somewhat in details from the Kansas plan. Preliminary plans have been laid, and enough publishers have indicated a willingness to put real money into the plan to make it a success.

In Washington and Illinois.

In Washington the country publishers have already formed a central bureau, mention of which was made in the March issue of THE INLAND PRINTER.

"The Illinois Select List" is being (or has been) organ-

cases larger sizes of type than necessary are used, which crowd the space, producing an effect of congestion. Had smaller type been used in setting these advertisements, more white space would be apparent therein and legibility greatly improved.

The Paris Post-Intelligencer, Paris, Tennessee.—Such a variety of type-faces and borders as used in and around your advertisements make impossible a harmonious paper. The first page is well made up, but it is a mistake to place an advertisement in the center of the page in which it appears with reading-matter on all four sides. Other advertisers are likely to demand a like position if they are competent judges of position.

CHARLES W. HODSON, Manhattan, Kansas.—The two-page spread, composed by you for the Lantz-Young Company, is very well displayed. The prices are brought out to excellent advantage, but the dollar-mark in the center would be plainer if the perpendicular lines enclosing the small dollar-marks were made up of heavier rules. The average reader would hardly see the dollar-mark in the arrangement of rules. Composition is very clean, and the main display-line at top could not be improved upon.

The Earlville Leader, Earlville, Illinois.—Considering that the population of Earlville is only 1,100, you publish a remarkably good paper and carry an amount of advertising which would prove creditable to a publication in a much larger field. The advertisements are placed to excellent advantage, and the reading-matter also is well made up. Advertisements are very well composed, but in one or two instances rules are excessively used in the formation of panels and in underscoring. A trifle more ink could have been carried to advantage.

The Review, Lodi, Ohio.—There is considerable room for improvement in your advertisements, first of all because of the large number of type-styles at your disposal, which, being in short fonts, perhaps, forces you to combine several even in the smaller advertisements. Then, too, the lines and margins are not arranged with a view to equal white spaces in corresponding parts of the advertisements, some parts having an excess of white space, whereas in others the lines are crowded entirely too closely. It should be the aim of the compositor to have his white space as uniformly distributed over the design as is possible.

Souderton Independent, Souderton, Pennsylvania.—Your paper has the appearance of being ably edited, but is poorly made up. For the best appearance, and in order to cater to the reader by having the reading-matter conveniently arranged toward the upper left-hand corner, the advertisements should be grouped in the lower right-hand corner. To place an advertisement in the center of the page horizontally, with reading-matter on both sides and below, not only cheapens the value of your space, but cuts the page up in such a way that the act of reading is made difficult. The use of a single style of display-type throughout the paper would give a more pleasing appearance.

VICTOR H. WISEMAN, Lawrenceville, Illinois.—The "Celebration Issue" of the *Lawrenceville Republican* is admirable in every way, and especially as regards presswork, the paper being printed two pages at a time on a drum-cylinder press. The advertisements are well displayed, but too much dependence is placed on rules and ornamental devices, which, rather than being aids, are in reality handicaps to effective display. We would be led to believe, upon examination of some of the advertisements, that the compositor does not understand the great advantage gained by a generous amount of white space. In these the border is crowded with large sizes of type, which, owing to the effect of congestion produced, make of reading a difficult proposition.

The Elkhorn Independent, Elkhorn, Wisconsin.—Yours is one of the best printed small papers we have ever seen, you having apparently the combination of right amount of ink and impression down to a fine point. In your advertisements you utilize a greater number of type-series than we wish to see in a publication, and there is not apparent the harmony between the several pages essential to the most satisfactory appearance. Your page, "Walworth County Farms and Farmers," represents an admirable idea. For the benefit of our readers, we will state that this page is made up of matter of interest to farmers of the county, collected directly from the farmers. The page is illustrated in each issue by half-tones of pure-bred live stock owned in the county, and on the page, also, a number of farmers advertise their particular specialties. Other publishers might find it advantageous to follow the same idea.

The Hollywood Citizen, Hollywood, California.—Your New Year's Special Edition is admirably executed from a mechanical standpoint, presswork being especially good. The most interesting feature about this issue, perhaps, is that it was edited and managed by the business men of Hollywood, Harland G. Palmer, the editor, stepping down and out for the day. At one meeting of the Business Men's Club of Hollywood, \$750 in advertising was pledged the issue. Extra copies, above the regular edition, were printed and one placed in every home in the city and some were sold over the counter, the demand continuing after the supply was exhausted. Mr. Palmer, in his letter, did not advise us of the conditions of the plan and what returns he received—which facts would be illuminating to our readers—but publishers desirous of coöoperating with their local business men in this way would do well to write him.

ACTIVITIES OF PITTSBURGH TYPOTHETAE.

The members of the Pittsburgh Typothetae are showing renewed interest and activity in the work. Plans are under way for an advance along general organization lines, as well as for personal benefit to the membership. "Coöperation" is the slogan, and its sincereness is indicated by the numerous committee meetings being held for the various branches.

On Wednesday, February 23, two hundred and fifty of the members and their friends gathered at the Fort Pitt Hotel to celebrate the annual banquet of the organization. A feature of the evening was the presentation of "The Reformatory," a farce comedy written by C. R. Moore, a member of the Executive Committee, and Frank R. Brines, general secretary, and dealing with the printer who imagines he knows all that there is to know about the printing business. Other novel "stunts" were on the program for the evening, and all present were unanimous in their praise of the committees having charge of the arrangements. Echoes of the playlet given at the banquet continue to reach the officers, letters of congratulation and requests for copies being received from organizations in other parts of the country.

Tuesday, March 21, the regular monthly meeting, was scheduled as the time for the annual nomination and election of officers, the results of which have not as yet been received, but will be announced later. Among other matters to be brought before the meeting was the question of the increased price of supplies and the scarcity of rags and material for the manufacture of paper. It is expected that the organization will act in conjunction with other allied bodies, such as the photoengravers, electrotypers, newspaper publishers, stationers, lithographers, and others, and request all the locals to immediately take up the matter with their national organizations, and in that manner try to solve the problem and have some concerted national action taken at once.

NEW YORK MACHINE COMPOSITION ASSOCIATION.

The New York Machine Composition Association gave a dinner-dance on Wednesday evening, February 9, 1916, for the members and their wives and friends. The occasion, being the first of its kind given by the association in its six years of prosperous existence, was greatly enjoyed by the fifty or more who attended, and the party did not break up until a late hour. The success of the affair was such that it is likely to be made an annual function hereafter.

This association is one of the really live and active printing-trade organizations in the city. Its meetings are always well attended, and sixteen were out at the regular meeting held on February 18, despite the bad weather conditions. Most of the shops reported business improving, but with a scarcity of good, reliable operators.

The New Graphic Arts Association was thoroughly discussed, and the division feature, which the Organization Committee has introduced, was especially approved.

President Jennings reported that some progress had been made toward relieving the complaint of those houses which were deprived of apprentices under the new scale of the Typographical Union, and expressed the hope that a plan would be agreed upon at once fair to the linotype, the union, and the boys employed in machine-offices.

The association reaffirmed its recommendation made some time ago that linotype metal be billed at 15 cents per pound, inasmuch as there was little prospect of its reaching 10 cents or less for a long time in the future.

Written for THE INLAND PRINTER.

DESCRIPTIVE OUTLINE OF THE MULTISIZE ROTARY PRESS.

BY R. H. S.



NEW principle in pressbuilding is presented in the Multisize rotary press, an illustration of which appears in the advertisement in this issue. The press is built in sizes and styles to meet almost every requirement of relief printing, and flexibility in form is obtained by the application of the unit principle, whereby varied attachments may be added as occasion requires.

The Multisize Rotary Press Company is a strongly financed concern incorporated under a charter of the Dominion of Canada. C. G. Graeme, the general sales manager, when interviewed, submitted the following description of the standard machine, which, he was careful to explain, is merely the machine which the company has so far manufactured and sold in the largest numbers.

This machine is the standard No. 1 Model Roll-to-Roll Multisize rotary press with 18-inch circumference cylinder, with a width of web of 40 or 48 inches, as desired.

This is the ideal press for printing bread-wrappers, as not only does it entirely eliminate loss of paper stock and paraffin, but enables the printer to guarantee quick deliveries, as he is no longer obliged to hold orders of a certain odd size until receipt of orders of another size which will just evenly fill, or nearly fill, in on the plate cylinders.

It is not limited to the printing of bread-wrappers, but will be found satisfactory on any class of wrappers which are to be delivered in the roll.

"The Multisize rotary press," said Mr. Graeme, "combines the advantages of what, heretofore, have always been two separate and distinct machines, that is, the high speed of a rotary press with the greater elasticity, in regard to sizes of forms, of an all-size machine.

"When operating as a straight rotary press the Multisize will print any form that other similar size rotary presses will print, at as great a speed, and in one or two colors on one side, or on both sides, if so ordered.

"When operating as a two-color Multisize press, it will print in one color all over, or two colors on fifty per cent of any size form within a certain scale (on an 18-inch circumference the cylinder takes forms from 13½ to 26 inches around, and is capable of adjustment in ½-inch, ¼-inch or ⅛-inch variations between, as desired).

"This results in a great saving in loss of stock, besides the additional saving in the cost of plates, as only half of our printing cylinders are covered with plates when running as a Multisize press.

"The Multisize has proved itself to be superior in speed and elasticity to any other so-called all-size rotary press on the market to-day, whether flat bed or rotary in design.

"In selecting sizes to be run on a Multisize rotary press (say, for illustration, one with an 18-inch circumference cylinder), all sizes which can be evenly divided into 18 inches, such as 2 × 9, 3 × 6, 6 × 3, or 9 × 2, or uneven sizes which in combination total 18 inches, such as 10 + 8, 11 + 7, 12 + 6, or 13 + 5, etc., the press should be run as a straight rotary machine.

"All odd sizes which are to be run, as from 13 to 17 inches, or 19 to 26 inches, or any fractional sizes of, or between, these, the press should be run as a Multisize machine.

"In passing to the explanation of the method of effecting changes of size, we wish to impress upon interested

parties that our Multisize movement is positive in action, as there are no springs or elliptical gears to become deranged or wear out.

"The paper always travels through the press at a uniform rate of speed, and different sized sheets are printed by variations in the speed of the printing cylinders, they being accelerated or retarded in speed, according to the size of sheet desired.

"The variations in the speed of the printing cylinders are accomplished by a series of positive cams and changeable gears.

"Changes from one size to another can be effected in from five to fifteen minutes with far more ease than changing the gears in the dividing head of a milling machine or lathe, which hundreds of mechanics do daily.

"There is absolutely no thumping or pounding when the Multisize is in operation, as the speed changes are effected by the eccentric cam, which gradually increases and then gradually decreases the speed to a uniform rate.

"The Multisize rotary press is a scientifically constructed machine, and our engineers having aimed to make it as nearly perfect as possible, and with due regard for weights and strains involved, all machinework is of the highest order.

"The framework is carefully machined and great care has been exercised in cutting, turning and fitting of gears and bushings.

"Machines of our make, that have been running continuously for the past five or six years, show little or no sign of wear and have not been tied up a single day for repairs due to faulty construction or breakage.

"The fountains are carefully fitted. Fountain rollers and ink blades are ground to an exact fit to prevent leaking, insuring an equal flow of the ink. Distribution is accomplished by one composition ductor roller, one steel and two composition distributor rollers, and two composition form rollers, with proper appliances for the oscillation of the distributors. Framework is equipped with boxings in which to place the composition rollers, to relieve pressure on them when press is not running.

"By our own patented plate-locking device it is possible to effect a great saving in the time required for fastening plates over the old method of screwing plates fast to cylinders.

"The plate cylinders are grooved with wedge-shaped grooves running across and straight grooves around the cylinders.

"By use of small screw jacks and sectional back-stop rings it is possible to rigidly fasten on any number of plates in a small fraction of the time necessary under the old method.

"When running as a Multisize, our tympan sheets are held at each end by fastening and winding around small steel rods operating in a slot across cylinder, and which holds any make-ready rigid.

"When operating as a rotary this slot can be closed if desired, presenting a smooth, even surface for make-ready as in any other rotary press.

"The feed of roll is regulated by friction clutch of semi-steel against wood.

"The rewind is a multiple-disk clutch, running in oil to insure smooth, easy action.

"It is possible to convert our machine from a Multisize to a straight rotary by the simple shift of a lever, throwing Multisize movement out of gear.

"The printing cylinders can also be thrown out of gear, enabling pressmen to turn them by hand, to facilitate the locking on of plates or of a make-ready.

"The register is accomplished by a horizontal bar, over which the paper passes from one set of printing cylinders before reaching another set, and this bar can be adjusted in or out when necessary.

"The cores and winding shafts, of which an extra set is furnished, are of standard design. Any other kind desired will be furnished, providing they are not covered by patents or more expensive to make than our own.

"We also furnish an extra set of cores for composition rollers and seventy-two screw jacks or clamps for locking on plates.

"The height of press is about 4 feet, and is designed to enable the pressman to see over the press from any point around the machine, and there is a hand lever on both sides of press to throw off the belt.

"The press occupies a floor space of about 4 by 8 feet, or 32 square feet, and weighs about 6,000 pounds.

"Our presses are built on the unit system. Additional colors, cutting or dieing out, slitting, creasing, folding or gathering devices may be added later if desired.

"Electrotypes or stereotypes are used."

HENRY L. BULLEN TO ADDRESS THE EMPLOYING PRINTERS OF CHICAGO.

Taking advantage of the information that Mr. Henry L. Bullen, manager of the efficiency department of the American Type Founders Company, will be in Chicago from April 11 to 13, The Franklin-Typothetæ has extended an invitation to Mr. Bullen to address the employing printers and superintendents of printing-plants of Chicago. This promises to be one of the most interesting of the many interesting meetings held by The Franklin-Typothetæ, and it will be noted by the synopsis appended that Mr. Bullen's address will be on "Reputation, a Neglected Asset of the Printing Industry; or Why Printing Should Be More Profitable and How It May Be Made More Profitable."

Synopsis: What printing has done and is doing for the world. Printing as an influence: a historical review. How the former high status of printers was lost and how it may be regained. The cash value of reputation to the industry and to the individual demonstrated by the superior status of printers in Germany and France. Public inappreciation of the power and influence of printing and of the superior ability required to produce effective printing is the reflex of the average printer's ignorance of the history of printing. Plan for collective advertising in cities to increase demand for printing and to prove that the way toward commercial success runs through the printing-plants. Printers of our time who have cashed in on reputation. The misfits of the industry. The need of better material on the pay-roll and in the boss' chair.

SHAKESPEAREAN BOOK-PLATE CONTEST.

As a feature of the Shakespeare Tercentenary celebration this year, and also for the purpose of further stimulating interest in the works of the great poet, the American Institute of Graphic Arts, in conjunction with the Shakespeare Birthday Committee of the city of New York, is conducting a Shakespearean book-plate contest. The prizes to be awarded should be an incentive to many to take part in this contest, but the chief stimulus should be the pleasure of designing a book-plate in the spirit of Shakespeare. The rules governing the contest are as follows:

The contest is open to all persons who desire to compete.

Drawings to be devoted exclusively to a Shakespearean motif.

Drawings to be signed on the back by a pseudonym to correspond with a pseudonym on a sealed envelope containing the competitor's name and address.

More than one drawing may be submitted by an individual. It is suggested that the dimensions of the board upon which the drawing appears be 9 by 12 inches.

Drawings to be sent prepaid, addressed as follows: The American Institute of Graphic Arts, 344 West Thirty-eighth street, New York.

Awards to be made to those designs which in the opinion of the judges are best and most suitable.

Prizes to be as follows: First prize, \$100; second prize, \$60; third prize, \$40.

The contest closes May 15, 1916.

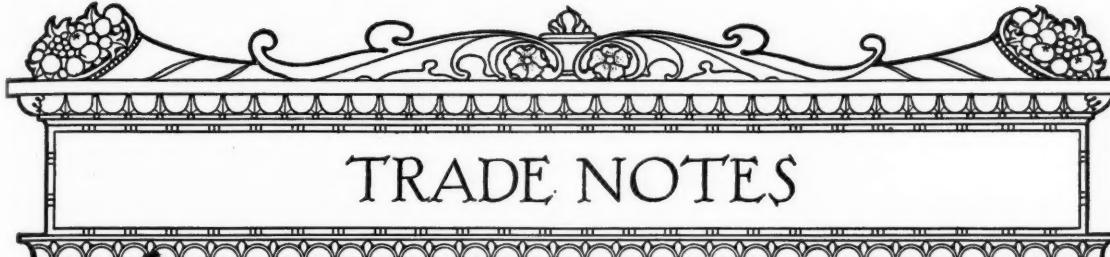
The committee in charge of the contest is composed of the following: For the American Institute of Graphic Arts: John Clyde Oswald, president; J. H. Chapin, J. Thomson Willing. For the Shakespeare Birthday Committee: Henry Clews, chairman; John DeWitt Warner, treasurer, and Mrs. James Madison Bass.

THE BLACK PLATE IN FOUR-COLOR PRINTING.

Mr. August Petryl contends that the black plate in process printing lowers the tone of the colors and dims the entire product. Following his ideas, the Peerless Engraving & Colortype Company, of Chicago, taking, as a subject, a painting by Rudolf Ingerle, made the plates for a calendar in four colors, and instead of the usual black used a



deep blue. The brilliancy of the coloration in the original painting is sustained in the reproduction most effectively and proves the truth of Mr. Petryl's contention. The engraving company has a limited number of the calendars for selective distribution to buyers of engravings who will make request for them on their business stationery. As will be noted by the half-tone reproduction, the calendar is very attractive in itself, while illustrating an important fact in processwork.



TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

London "Standard" Ceases Publication.

Since our last appearance, an old-established London daily, the *Standard*, has ceased publication. Of course the war is responsible. The *Standard* was one of London's two-cent conservative dailies, and at the beginning of the war it was deemed to be as safe as anything could be at such a time. The paper was founded in the early part of last century for the specific object of resisting the Catholic Emancipation Act. Some four or five years ago it stood out among the conservative dailies because it published a "woman's page," devoted chiefly to the Suffrage Movement.

Prize Scholarship Offered by New York Typothetae.

The New York Typothetae announces the establishment of a prize scholarship in the printing department of the Carnegie Institute of Technology at Pittsburgh, which is the printer's college in the system of trade education of the United Typothetae and Franklin Clubs of America. The value of the scholarship is \$400 a year, and it is open to any one between the ages of eighteen and twenty-five years who has a high-school education or its equivalent, and who can secure a recommendation from some member of the New York Typothetae. The examination is to be held at the headquarters of the New York Typothetae on June 3, 1916.

Campbell Printing Press Repair Parts Company Moving into New Quarters.

The Campbell Printing Press Repair Parts Company has announced its removal from Taunton, Massachusetts, to Greater New York, where it will be in a position to serve users of Campbell presses to much greater advantage. The announcement, received just before going to press, states that the work of arranging the carloads of stocks, patterns and tools is progressing rapidly, and it is expected that the entire organization will be working as usual within one week, which should be before the first of April. Orders should be sent to the Pulitzer building, New York city, and sample parts to 285 Scholes street, Brooklyn.

Offset Process Making Rapid Strides Forward.

Evidences of the rapid progress being made by the offset process, and also of the rapid recovery of the printing industry from the business depression of the past year or more, are shown in the reports coming from the Harris Automatic Press Company, to the effect that installations of offset presses are exceeding all past records. The company states that during the past three months orders have been booked for twenty-three offset presses, and that of this number fourteen are 36 by 48 inches and larger. Two additional presses, 44 by 58 inches in size, have been sold, and one 36 by 48 inch press for shipment to Japan, making

six Harris offset presses which have been shipped to foreign countries during the past eight months.

That the increased business is not limited to the offset field is shown in the report that during the past three months the company has received orders for fourteen printing-presses of the single and two color types, including five of the high-speed envelope blanker presses.

"The Duplex Tubular Plate Press—What Users Say."

Under the above title, The Duplex Printing Press Company, of Battle Creek, Michigan, has issued a pamphlet, thirty-two pages with a four-page insert, setting forth letters, and extracts from letters, most of which have been received in the ordinary course of its business correspondence, testifying to the satisfaction the presses are giving the users. The tone of all the letters justifies the company in feeling proud of its product. In the insert are shown half-tones of the immense works of the company; the Duplex tubular-plate twelve and sixteen page presses, and the Duplex Metropolitan twenty-four page press, double width or four pages wide. Copies of the pamphlet may be secured by addressing the company at Battle Creek, Michigan.

F. Wesel Manufacturing Company Makes Settlement of Suit for Infringement.

In a recent announcement, the F. Wesel Manufacturing Company states that it has made a general settlement with the Printing Machinery Company, of Cincinnati, Ohio, of the suit brought by that company against one of its customers for alleged infringement of patents. The settlement, which, it is stated, is satisfactory to the F. Wesel Company, provides for the continuance of the manufacturing and selling of the Wesel final block and hook, and the Printing Machinery Company waives any and all claims for damage, past or future, against the customers of the F. Wesel Company. The officers of the company state that they feel that for the protection of their customers against possible loss, worry and continual annoyance, this action on their part was best for all concerned.

J. A. Richards Company to Move to Kalamazoo, Michigan.

The J. A. Richards Company, manufacturer of Multi-form outfits for cut-out work, has announced that during the month of April it will move from Albion to Kalamazoo, Michigan, where a site has been purchased and plans have been prepared for a factory building. The Richards Company was organized several years ago and its volume of business has steadily increased. Coincident with the removal to Kalamazoo, the company will be incorporated with a capital stock of \$25,000. Incorporation papers are ready for filing with the Secretary of State. One-half of the stock will be held by J. A. Richards, who will be treas-

urer and general manager, and the other half of the shares will be divided between John H. Burke, of Kalamazoo, and his son, Edmund Burke. The elder Burke will become president of the corporation and his son secretary.

John J. Smith Joins Force of Superior Typesetting Company.

Quiet and unassuming, yet, withal, forceful of character and a hard worker for the interests of those with whom he is connected, John J. Smith has won for himself an enviable reputation in the printing industry of Chicago. Many years of service in the field have given him a wide



John J. Smith.

experience and a thorough knowledge of its requirements, and his success in the machine-composition business, to which he has devoted his attention for some years past, has been well earned. The announcement of his connection with — or, rather, his return to — the force of the Superior Typesetting Company is therefore a source of congratulation to that company.

Mr. Smith spent fifteen years in the service of Hollister Brothers, and later was with the Walden Typesetting Company, then with the Superior Typesetting Company. In 1913 he organized the Smith-McCarthy Typesetting Company, becoming its president, which position he retained until a short time ago. He is a member of, and active in, all the printing-trade organizations of the city, and also the Advertising Association. He has been instrumental in securing many new members for each of these bodies, and has recently been honored by being awarded a free trip to the coming advertising convention at Philadelphia for securing ten new members for the Advertising Association.

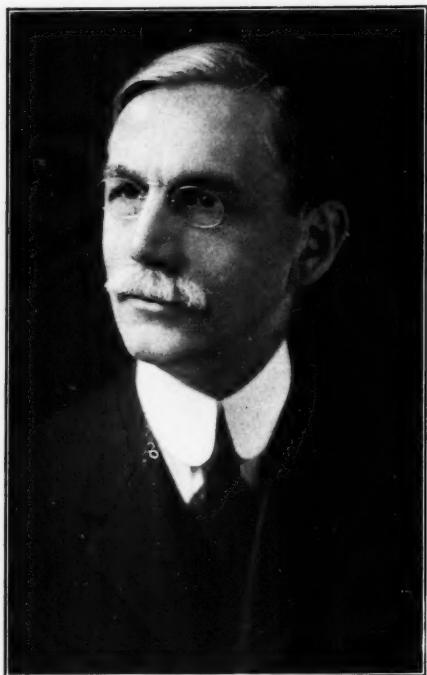
Fortieth Birthday of William F. Fell Company.

On Monday evening, February 21, the fortieth anniversary of the founding of the William F. Fell Company was celebrated by a banquet given by William F. Fell in the Gold Room of the Hotel Adelphia, Philadelphia. In addition to members of the firm, practically every one of the Fell employees, to the number of one hundred, were present, and all enjoyed "the time of their lives." The dinner

of eight courses began at seven o'clock, and while the feast was in progress McKinney's Orchestra rendered exceedingly fine music. At nine o'clock telegrams began to arrive congratulating Mr. Fell on his wonderful success in the printing world. Mr. Fell was then called upon to make a speech, and he responded by thanking his workers for their coöperation, and in brief he told how he had started business forty years ago "kicking" job presses, and delivering his own product; how through giving customers the very best service the business had steadily grown, until to-day it is one of the largest and best-equipped printing-plants in the country, now occupying 18,000 square feet of floor space in the Gilbert building, 1315 to 1329 Cherry street, Philadelphia.

Then came a pleasant surprise for Mr. Fell. W. Arthur Cole, director of the service department, in behalf of the Fell employees, presented Mr. Fell with a beautiful loving-cup of solid silver, inscribed with an appropriate message. Mr. Cole made an interesting address, and this was followed by one from J. Howard Fell, secretary and treasurer of the company. Superintendents of the various departments also made brief addresses.

Mrs. William F. Fell kindly sent bouquets for the tables, for the ladies, and white carnations for the men's coats.



William F. Fell,
President of the William F. Fell Company,
Philadelphia, Pennsylvania.

Souvenir envelope-openers were presented to all present, also souvenir programs.

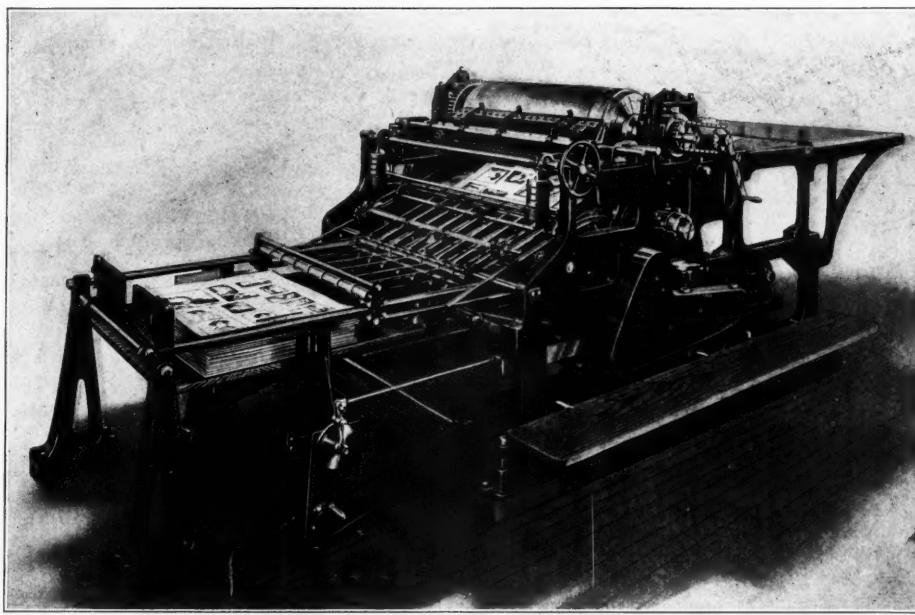
A high-class entertainment, led by the Treble Clef Club, started about ten o'clock, augmented by songs of the Fell workers. Mr. Fell was surprised to find so much theatrical talent among his employees, and he expressed himself as being delighted over their efforts. Dancing concluded the evening's fun, everybody "taking the floor," and all conceded that the William F. Fell Fortieth Anniversary Dinner was one of the biggest social successes ever held in the Quaker City.

American Intaglio Printing-Press Company.

One of the most interesting announcements which we have been privileged to make in these columns describes the development of the studies and experiments of Gustave A. Friess in the Friess sheet-feed intaglio printing-press illustrated herewith. Specimens of the product of this press show all the refinements that characterize the exquisite qualities of intaglio printing.

Intaglio printing in its modern application to the rotary press, and known as rotogravure printing, was described in pages 782 and 783 of the March issue of *THE INLAND PRINTER*. For the past ten years the process has been developing in Germany, and Gustave A. Friess, the inventor of the Friess intaglio printing-press, and president of the American Intaglio Printing Press Company, has been inti-

ited. Mr. Friess has been engaged in building the press in Chicago for a year and a half past, and the company which has taken over his drawings, patterns, patents, etc., is building the presses at the present time, and has been incorporated under the title of the American Intaglio Printing Press Company, the officers being Gustave A. Friess, president, and Harry S. Grollman, secretary-treasurer. "We are prepared," said Mr. Grollman, "to teach the process in every detail to purchasers of the Friess sheet-feed intaglio press. This instruction will be under the supervision of our Mr. Friess, and in this connection we are selling the entire equipment necessary for the production of the process. The equipment includes a grinding machine which this company is building under patents and patents applied for by Mr. Friess, a redepositing or plating plant,



Friess Sheet-Feed Intaglio Printing-Press.

mately connected with the modern development of intaglio printing since its inception, building the first intaglio printing-press in Germany, and going through all the experimental stages of the process up to the present time. In a work of this kind there are two values of experience, namely, knowing what should not be done and knowing what should be done. Most operators in endeavoring to find out what should be done, waste their efforts in doing what should not be done.

The intaglio process is being used to an increasing extent by metropolitan newspapers on large web rotary presses, and the quality of the product is improving as a greater degree of experience is acquired. There is a growing demand for the process for small editions, and the sheet-feed press devised and patented by Mr. Friess is intended to meet this demand. The company states that the press will fill the requirements of commercial and artistic publications and general work at practically no advance in price over good half-tone printing.

Because of the high-grade nature of the product and the fact that it is produced by one impression, a large market is expected to open for this line of work, but for a year or two the output of the factory will be somewhat lim-

printing-frames, and the various other necessary articles to produce the finest intaglio work in the most efficient manner."

Further particulars regarding this interesting advance in the graphic arts may be obtained by addressing the company at 1821-1823 Berteau avenue, Chicago, Illinois.

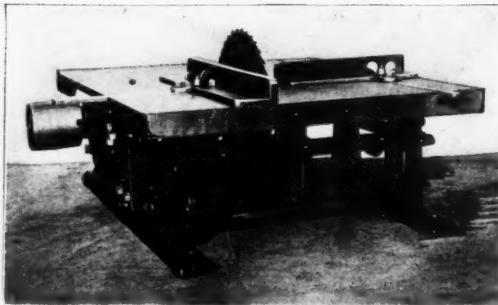
H. W. Cozzens Assistant to President of Intertype Corporation.

The many friends of H. W. Cozzens are extending him their congratulations upon his recent appointment to the position of assistant to the president, Capt. Charles D. Palmer, of the Intertype Corporation. Through his long connection with the printing-machinery field, Mr. Cozzens had gained a wide experience, and also an extensive acquaintance among the printers and publishers throughout the country. He was for many years connected with the old Campbell Printing Press & Manufacturing Company in both the selling and advertising departments, during six years of that period being manager of the company's Chicago office, handling the sale of Century presses and Autoplates. For a short time during the fall of 1906 Mr. Cozzens was manager of the New York branch of the

United Printing Machinery Company, resigning to take the position of manager of the New York sales department of the Mergenthaler Linotype Company. His connection with the latter company extended over a period of nine years, during the first four years of which he directed all of the advertising. He spent the summer of 1913 in Europe with the English Linotype Company, comparing selling and advertising methods.

A New Saw for Printers and Electrotypers.

From the Globe Inventing Company, of Chicago, comes the announcement of a new and moderate-priced bench saw, adaptable to the use of printers and electrotypers, as



New Bench Metal-Saw for Printers and Electrotypers.

well as for other lines of work, illustrations of which are shown. This new saw is so designed that it can be placed upon almost any bench, being 8 inches in height to the top of the table. The table measures 18 by 15 1/4 inches, can be tilted to any angle, or raised and lowered, and has two movable angle-rests which can be turned around to any degree and locked by thumb-screws. Various tools, such as emery and sandpaper wheels, and saw blades for cutting brass, lead or wood, can readily be attached as quickly as the nut can be taken off and replaced on the arbor. It can be driven by a belt attached to a motor on the floor, or operated by foot-power if desired. The weight of the saw is seventy pounds. Complete details can be secured by addressing the company at 4877 North Hermitage avenue, Chicago, Illinois.

Mergenthaler Linotype Company Announces Improved Models at Lower Cost.

One of the most important and far-reaching announcements that has ever been made to the printing trades is contained in the special four-page insert of the Mergenthaler Linotype Company, appearing in this issue of *THE INLAND PRINTER*. Therein will be found a brief summary of the striking advantages of the new multiple-magazine linotypes. The company furnishes the following additional explanation, and particular attention is drawn to the invitation in the closing paragraph:

"Your readers will be particularly interested in the interchangeable features of these new models, and as an illustration of the time, labor and money saving possibilities of this very important advantage it is only necessary to mention that the Model 18 uses the regular Model 5 magazines, which are also interchangeable with magazines of Models 4, 5, 8, 14 and 19. In fact, the Model 18 is substantially a two-magazine Model 5 linotype.

"Without attempting to go into all, or even a part, of the details here, we do want to call attention to just one feature as an example of the value of these improvements.

"In the Model 16, for instance, it is possible for the

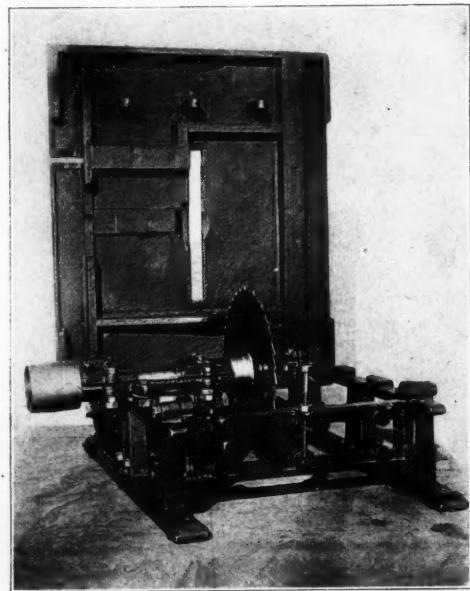
operator, without loss of time and without taking his hand off the keyboard, to bring either of the two magazines into instant operation, enabling him to assemble, at will, matrices from both magazines into the same line at a continuous operation. Briefly, the essential feature of the Model 16 is the ability to mix faces from all magazines in the same line, with the added advantage of having the two full-length magazines independently removable from the front of the machine; and the instant change from one magazine to the other by merely touching a button. All the new models are equipped with the universal ejector, water-cooled mold disk, universal knife block, etc., and carry all linotype faces that will run in any other linotype machine.

"The dollars-and-cents significance of these important advantages will be easily and fully appreciated by printing executives, machinists and operators. A good idea of what these new models are, and what they can do, may be had by referring to the insert itself. All type-matter used on the four pages is linotype product and furnishes an admirable example of the wide range of work possible on the improved multiple-magazine linotype.

"Notwithstanding the extraordinary versatility and efficiency of these new models, the prices have been made so low and the terms so convenient as to bring the machines within easy reach of every printer. To get all the facts, however, readers should make immediate use of the convenient coupon in the corner of the last page of the insert."

"Hospital Management"—A New Monthly Publication.

Hospital Management, published at Louisville, Kentucky, has made its appearance, a feature being a department for industrial hospitals. It is announced that this

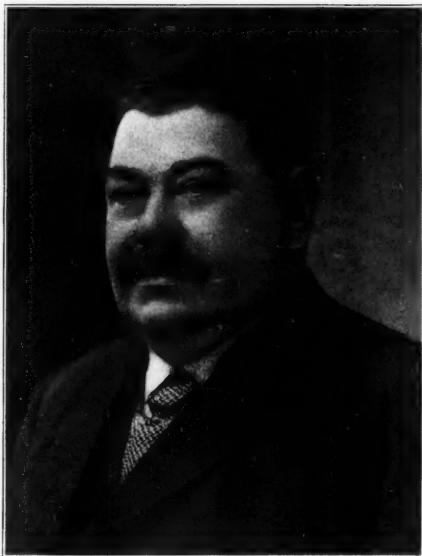


Showing the Top Raised—Can Be Set at Any Angle.

department will be a permanent and important feature of the publication, the idea being to record developments in the rapidly growing field of welfare work. The leading article in *Hospital Management* for February describes the hospital of the Youngstown, Ohio, Sheet & Tube Company, which was recently opened, with Dr. Sidney McCurdy in charge.

F. C. Damm Company Opens Eastern Branch.

Announcement has been made by the F. C. Damm Company, of Chicago, to the effect that in response to the many requests from its customers it has decided to open an eastern branch in New York city. Arrangements have been made with Nate Newman to act as representative, and



Nate Newman.

Mr. Newman will soon open headquarters in the printing section of New York.

The F. C. Damm Company has specialized in the rebuilding of linotype machines, and is now placing upon the market the Perfection linotype motor, which is the invention of Mr. Damm. This motor is of the repulsion induction type, with ball bearings, and is made for alternating current, any voltage. It is one-half horse-power, and can be applied to any model of linotype.

The company is also producing the Perfection composing-room saw and trimmer, the Perfection automatic ingot machine and the Perfection smelting furnace. These, with other supplies handled by the company, will be carried in stock in New York by Mr. Newman.

Nate Newman needs no introduction in his field. His wide acquaintance and practical knowledge of the printing business assure the company that its business will be well taken care of in the East.

New headquarters are being secured for the Chicago offices, providing more space, and an agency will shortly be established on the Pacific coast.

Universal Type-Making Machine Company Strengthens Organization.

The rapid increase in the staff of the Universal Type-Making Machine Company offers some indication of the success being attained by the Universal typecaster. The company has recently added to its staff two experts in the persons of Philip G. Nuernberger, the inventor of the Universal typecaster, and E. F. Koehler. Mr. Nuernberger is well known to the printing trade because of his inventive genius in connection with typecasting. He is at present busily engaged in perfecting a number of important improvements to the Universal machine which will add still further to its present high degree of efficiency. Mr.

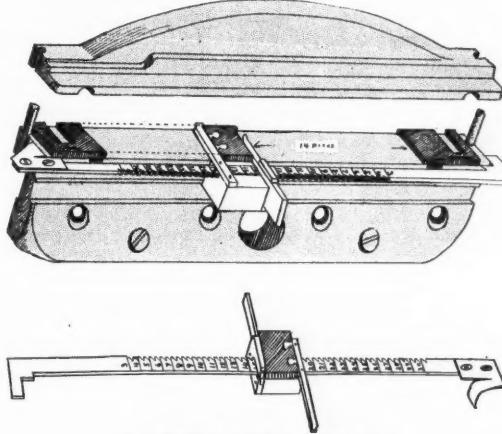
Koehler, with the exception of the past few months, was engaged for several years past in installing the Universal typecasters, which duty he will again take up.

With these additions to its organization the company will be in a better position than ever before to take care of its rapidly increasing business. The officers of the company state that during 1915 their sales broke all previous records, and that from present indications the coming year will show a still further increase.

The company has also announced the appointment of Lewis F. Griebel to the position of western manager, with headquarters at Chicago. Being a man of much practical experience, and having a thorough understanding of typecasting machines, Mr. Griebel is well fitted to look after the company's interests in Chicago and the surrounding territory, and to take care of the needs of customers in that vicinity. Previous to his connection with the Universal Type-Making Machine Company, Mr. Griebel was considered a linotype expert, having held responsible positions in several linotype plants in New York city. He also had charge of the large battery of linotypes in the plant of the Jersey City Printing Company, and was afterward made foreman of that establishment. To his new duties he takes a thorough knowledge not only of the Universal typecaster, but of all problems connected with the composing-room.

The Spickler Variable Liner Gage.

A variable liner is of little value without a setting gage to give it exactness of position in the mold in relation to the constant liner. The old method of setting the liner by inserting a slug of the desired measure has never been precise enough to meet all requirements. It has almost become a by-word that variable liners give variable slugs. The Spickler variable liner gage was devised by Charles Spickler, an operator working on the Philadelphia *Public Ledger*. The tool is equivalent to a type-gage, but is constructed to fit over the ends of the mold and is held securely by a spring, permitting the machinist the use of both hands in completing the change. The device has a thumb-screw



The Spickler Variable Liner Gage.

The upper drawing shows the gage attached to the mold.

for the purpose of setting the variable liner to picas, half-picas and points. The variable liner is magnetized to hold it in position in a warped mold until the first line is cast — a very important matter. The attachment may be applied successfully to each mold in a battery of machines, which will standardize the product on any measure. The tool is made by Charles Spickler, P. O. Box 5843, North Philadelphia, Pennsylvania.

The Depthometer, a Device for Measuring the Printing Depths of Half-Tones.

In the accompanying illustration is shown a handy little instrument for correctly measuring the printing depths of half-tones, electrotypes, stereotypes, etc., by the aid of which it can readily be ascertained whether or not the plates have been made to the standard printing depths. With one of these little devices, it is claimed, the printer,



The Depthometer.

or, in fact, any one handling printing-plates, can quickly separate the shallow plates from those of standard depths and avoid the difficulties arising therefrom.

As is shown in the illustration, the Depthometer is placed upon the printing surface in a perpendicular position, and the needle point between the two supports sinks into the etched portions, registering the actual depth on the dial. The dials are made of metal and are spaced to record in harmony with the gear wheels. When placed upon a perfectly level surface of glass or steel the instrument indicates zero. Depthometers are furnished in leather cases, and can be conveniently carried in the pocket. Frank J. Wende, 1916 West Jackson boulevard, Chicago, Illinois, is the sales manager for America, and will gladly send descriptive literature upon request.

Cowan Truck Company to Build New Factory.

On July 1, next, the Cowan Truck Company, manufacturer of the Cowan Transveyor, of Holyoke, Massachusetts, expects to be established in its new home, work on which has recently been started. The site on which the building is being erected has a frontage of 265 feet and extends back 225 feet, with railroad facilities on two sides. The building will be two stories high, 100 feet front by 200 feet deep, of mill construction, substantially built for the construction of machinery.

The Cowan Transveyor is the invention of H. W. Cowan, superintendent of the White & Wyckoff Manufacturing Company. Little did he think when he conceived the idea that his truck would revolutionize the methods of handling and storing paper, or that it would find its way into practically every corner of the globe. He had seen piles of

paper moved by hand from one position to another, at so considerable an expense, that the idea occurred to him, one day back in 1910, that by placing these piles of paper on wooden platforms, he could devise some arrangements by which these wooden platforms could be raised slightly from the floor and moved to another location. This, he conceived, would save considerable handling and rehandling. And so, calling upon the machinery department of the White & Wyckoff Manufacturing Company, he set forth his ideas and started the work which eventually resulted in producing the first Cowan Transveyor.

Rapidly there developed a market, the first machines for sale being made in outside machine-shops. In 1912 the Cowan Truck Company was formed, and a part of the White & Wyckoff Manufacturing Company plant was set aside for Transveyor manufacturing.

Realizing that it was but a step from the use of this idea as applied to power machines, this company has just made preparations to place upon the market its own electric Transveyor, equipped to handle platforms by raising the loads from the floor by motor, and lowering them in the same fashion, while this same power moves them from place to place.

Upon the organization of the Cowan Truck Company, H. W. Cowan was elected president; J. L. Wyckoff, vice-president, and E. N. White, treasurer, these offices being so held at this time. In addition to these officers, R. F. Lyon is general manager, and G. F. Jenks, assistant treasurer. Harold McGeorge will have charge of the sale of the electric machines.

Convention of International Association of Teachers of Printing.

A convention of the Eastern Section of the International Association of Teachers of Printing will be held at the Hotel McAlpin, Broadway and Thirty-fourth street, New York city, April 17 and 18. W. Ernest Reeves, Franklin School, St. Louis, Missouri, is president of the organization, and Frank Siddall, Boys' Industrial School, Newark, New Jersey, is secretary. Joseph A. Donnelly, teacher of printing, P. S. 158, Brooklyn, New York, is president of the Eastern Section.

The convention is primarily for bringing teachers of printing together for the purpose of discussing all topics relating to the teaching of printing as a trade subject in public schools. These applied topics are, among others, mathematics, science, drawing, English, history, geography. The ramifications of the various topics are many and varied. For instance, mathematics embrace problems from the simple finding of points in an em of a given size of type to those of cost-finding, estimating, etc. Hence this convention should prove prolific in helpful hints for teachers of printing.

Howard E. Parker, teacher of printing at the Vocational School for Boys, Department of Education, New York city, is chairman of the Convention Committee. This committee is hard at work for the success of the convention. If the program, as the committee plans it, can be carried through, those in attendance will greatly profit thereby. Representative master printers of the metropolis will address the teachers. A function is planned which will embody either an informal dinner or a luncheon. Upon this occasion employers in the trade will present the viewpoint of the employing printer as regards his attitude toward the printing class in the public school.

Those identified with the trade visiting New York during the convention are invited to seek the office of the Convention Committee at the Hotel McAlpin.

Printing-Press Efficiency a Feature of the New Model National Press.

That the manufacturers of the new model National press have made a study of printing-press efficiency is proved by the many new ideas for safety and convenience which are to be found on their latest platen press, illustrated elsewhere in this issue of THE INLAND PRINTER. The manufacturers state that among these improvements are the sliding steel blocks in the camway of the large gear wheel, which do away with the old-style cam rollers and all the troubles that go with them. Another important advantage is the timing of the cam wheel, which permits the ductor roller and the fountain roller to turn together from a mere touch up to one inch.

The press also has a new instantaneous adjuster bar, with black-enamelled handle; new automatic vibrators, operating without the troublesome little "crescent"; double-inking device, which trips in a third roller while the carriage is down, insuring a fresh supply of ink on the upward motion; unbreakable steel frisket frame; new style safety chase-latch, with automatic lock; nickel-plated reset counter; improved ink fountain, with screws, held by a tension spring; platen cut away at both ends to prevent spoiling overhanging sheets; new style foot-brake, operating with heel resting on the floor, and many other new things to help the pressmen.

Safety for the operator has also had careful thought, and every device for his protection is to be found on the new National press as part of its regular equipment, except the platen guard, which is furnished to order.

News Items from Headquarters of United Typothetæ and Franklin Clubs of America.

Joseph A. Borden, secretary of the United Typothetæ and Franklin Clubs of America, recently made an extended trip through the Eastern and Middle Western States, calling upon members of the organization and allied interests. Among the cities visited by him were New York, Philadelphia, Baltimore, Washington, Pittsburgh and Cincinnati. Conferences were held with printers in each of these cities, and in Philadelphia and Cincinnati Mr. Borden addressed the printers at their regular weekly luncheons. He also delivered an address before the Advertising Club of Cincinnati.

Western Representative Harry S. Stuff, who is extending organization work through the southern part of California, assisted the printers of Long Beach in forming a local organization. Many individual members have also been secured in other sections of that State.

Field Representative W. C. Parsons has been spending the past few weeks in North Dakota, and has been successful in securing additions to the memberships of Grand Forks, Fargo, Devil's Lake, Minot, Wahpeton and Jamestown. He is now in the State of Washington, carrying on an active campaign to secure new members.

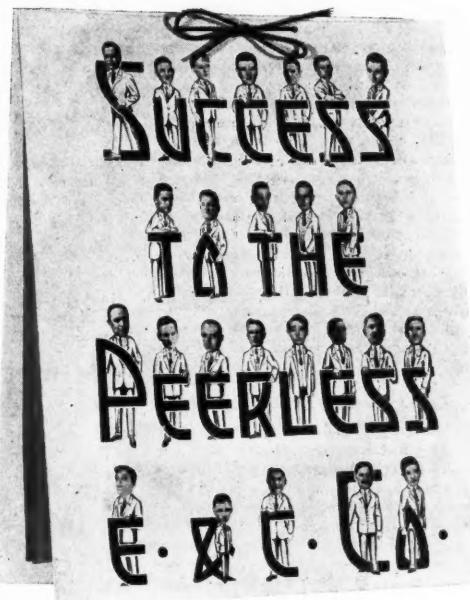
W. K. Tews, supervisor of the Service Bureau, spent several days in Milwaukee, Wisconsin, in the interests of the Bureau, gathering data pertaining to new activities that are being promoted.

Commissioner H. W. Flagg, of the open-shop division, recently returned to headquarters after an absence of several weeks, during which he called on printers in the Eastern, Southern and Middle Western States in the interests of the organization.

F. W. Fillmore, cost accountant, has completed his work in Providence, Rhode Island, where he has been assisting the printers with their cost problems.

The Peerless Engraving & Colotype Company.

The Peerless Engraving & Colotype Company, of Chicago, is one of the most democratic concerns engaged in the graphic arts. Last Christmas the officers of the concern gave a dinner to the employees and "a pleasant time was had," so pleasant, indeed, that the taste lingered, until it was determined by the employees to "reciprocate the courtesy." The banquet was held on the evening of March 4, and was a distinguished success. The menu cards were of unusual size and were set up easewise at each plate. "The First Banquet Tendered the Peerless Engraving & Colotype Company by Its Boys" consisted of blue points, celery,



Cover of Menu for Dinner Given by the Employees of the Peerless Engraving & Colotype Company to Their "Bosses."

radishes, almonds, olives, chicken and clam broth, fillet of halibut (Meuniere), shoestring potatoes, roast spring turkey with sage dressing, mashed potatoes, cranberry sauce, combination salad, New York ice-cream, assorted cakes, Roquefort cheese, toasted crackers, coffee, cigarettes and cigars.

The story of "A Rush Job," in *vers libre*, also adorned the menu, the text of which is here reproduced "run in," though the poet himself is at large—still: "Dilkes and Wallace were talking, Of the Peerless great fame, When in walked Smith with a copy To put Skibb to shame. It was entered by Roberts, And handed to Ball—The retouching on it Would make any customer fall. Traeger and Uhlig got sore, And Lauterer couldn't speak, To think that a job Could be done in a week. It came back O. K.'d (Will wonders ever stop?) So Ashenden took it back For its life through the shop. Berg and Berger hustled the job, And it had them sprinting, But Pavel was right there All ready for printing. It was handed to Marten (He always shows class), Ewert and Rhoads had to laugh When he borrowed Miller's glass. Dolezal's routing was swell, And it did you good To see him at work As Hedblade planed down the wood. Burck trimmed it up, Van Syckle made it look fine, And Reck proofed it up A day ahead of time. Carl billed it two months ago, And Conforti thinks it funny That Bavier called five times And couldn't get the money."

THE INLAND PRINTER



This department of service is designed to bring men of capacity in touch with the opportunities which are seeking them and which they are seeking. There is no charge whatever attached to the service. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly, those who command opportunities which they are seeking men to fill will be accorded the same privileges under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

All applications must be accompanied by stamped, self-addressed envelope. Answers to positions open appearing in this department should be addressed care of "The Inland Printer." They will then be forwarded to those represented by the key numbers.

Foreman or Assistant Superintendent.

(3395) Fifteen years' experience, past seven as desk and working foreman. Well advanced in all composing-room work, understands linotype and monotype work, has handled all classes of bookwork, such as fine catalogues, college annuals, etc. Desires position as foreman or assistant, or as assistant superintendent, in shop where he can gain a wider experience and where opportunity for advancement is offered.

Newspaper Make-Up Man.

(3396) Young man, with fifteen years' experience, is seeking steady position as make-up man on newspaper of fair size. Capable of handling ten to sixteen pages. Has foremanship ability. Guarantees to be first-class workman, fast and accurate. Union.

Seeks Employment as Editor-Manager on Weekly Paper, or Would Lease or Buy.

(3397) Is seeking position on weekly newspaper in a good town as editor-manager, or will lease or buy on easy payments. Is a college graduate and has had experience on one of the largest dailies in the country. Prefers to locate in Ohio or Middle West.

Printing Instructor Seeks Opening.

(3398) Printing instructor, four years' technical high-school experience and fifteen years' experience in all branches of the printing business, seeks change. College graduate, as well as a graduate of the I. T. U. Course and the I. C. S. Course. Would consider executive position in commercial shop. Best of references.

Pressman Desires Opportunity to Advance.

(3399) Young man, experienced on cylinder and rotary magazine presses, desires to connect with firm in the Middle West. Competent to manage pressroom containing cylinder and rotary presses. References.

Monotype Caster and Operator.

(3400) Expert monotype caster and operator seeks opening as operator or superinten-

dent in monotype department. Sixteen years' experience, excellent mechanical knowledge of keyboards, casters, molds, etc., and first-class machinist on all possible repairs and readjustments. Accustomed to supervision and maintenance of large plant.

Newspaper Photoengraver Seeks Opening.

(3401) Experienced all-around newspaper photoengraver, nine years' experience on Chicago dailies, capable of installing and taking charge of plant, seeks opening. Capable of filling positions as half-tone operator, zinc etcher or router. Willing to locate anywhere.

Seeks Opening on Weekly or Daily Paper.

(3402) Country-bred printer, good job and ad. compositor, and familiar with presses, also newspaper make-up, seeks opening on good weekly paper having job department or on small-city daily. Good references.

Desires to Get in Touch with Special Edition Man.

(3403) A Canadian newspaper is seeking the services of a special-edition man who can put on a special edition in a small town of about 3,500 population.

Opening for Machinist-Operator.

(3404) A Southern firm desires the services of a high-class machinist-operator, non-union, who is an accurate proofreader and hand compositor. Will sign contract for a year.

Seeks Opening as Foreman or Mechanical Superintendent.

(3405) An expert stereotyper, with twenty years' experience, six years of that time spent learning the trade, eight years on morning paper, and six years as foreman of evening paper, seeks opening. Steady and reliable.

Editorial Writer or Reporter.

(3406) Seeks position as editorial writer or reporter. Is also a practical printer, having done much special work on daily papers. Willing to locate anywhere, but would prefer position in Washington, Oregon or California. At present located in the State of Washington.

Foreman or Assistant Superintendent of Bindery.

(3407) Is seeking position as foreman or as assistant superintendent of bindery. Has been in the bindery business seventeen years, more than half of which time has been as foreman, and has been superintendent of plant for the past year. Thirty-seven years of age and of good habits.

Opening for Salesman.

(3408) A Southern firm desires to get in touch with a high-class salesman, one who is capable of handling the very best class of catalogue work, folders, booklets, and other advertising matter. Wants a man mostly for out-of-town work, and would prefer a man who would be willing to travel the greater part of the time. All correspondence will be held in strict confidence.

Proofreader Desires Change from Day to Night Work.

(3409) An experienced proofreader desires to change from day to night work, preferably in Chicago. Union.

Opening for Stoneman.

(3410) An Ohio publishing company is seeking the services of a first-class stoneman who will be able to line up forms and get them registered on the press, and get an O. K. for margins, etc.

Advertising Manager.

(3411) Broad experience on most of the details in the various phases of national, sectional and class advertising — magazine work, direct-mail advertising, general publicity, promotion and service work, etc. Has had charge of complete copy-service department, including furnishing complete plans and campaigns in addition to criticizing, revising and writing copy. Has also had experience on house-organs. Should make a good man for a live publisher requiring the services of some one for copy service, promotion work, or other work along this line. Would consider opening with creative printing establishment.

Bookbinder Seeks Opening.

(3412) Bookbinder, all-around man, first-class finisher, forwarded and stamper, is seeking a position, preferably in the West.

Opening for Linotype Machinist-Operator.

(3413) A newspaper plant in Saskatchewan is seeking the services of a linotype machinist-operator who will be willing to buy a half or third interest in the company, and who will work to build up a semi-weekly from a weekly newspaper which has been in circulation over a year and has averaged \$600 gross per month during the past six months. Newspaper located in town of 5,000, which is a distributing center.

All-Around Printer Seeks Change.

(3414) Married man, twenty-eight years of age, with twelve years' experience at the trade, desires to make change. Is an expert on rule books; understands laying out of work and estimating. Thoroughly posted on all classes of work. Good habits. Best of references.

Seeks Position as Solicitor-Reporter on Small Daily.

(3415) Young printer, with seven years' experience, desires position as solicitor-reporter on small daily. Can write locals and sell job printing. Would consider large job office. Opportunity to learn is desired more than salary.

Linotype and Intertype Machinist Seeks Change.

(3416) A linotype and intertype machinist, capable also of making repairs on monotype and all printing machinery, seeks change in order to secure further advancement. At present located in the State of Arkansas, but desires to move farther North. Married. Twenty-nine years of age. Good habits.

Cylinder and Platen Pressman.

(3417) Pressman, familiar with the better grade of color and half-tone work, desires to take charge of medium-sized shop. Will not consider less than \$25 a week, and position must be permanent. Best of references. Union. Married. Good habits.

All-Around Printer Seeks Opening on Newspaper.

(3418) Young printer, twenty-two years of age, six years at the trade, working on the case and in the pressroom, and has just finished linotype course, desires position on weekly paper to gain speed and put his instruction into practical use. Is married, and his wife is a pressfeeder and can handle both job and cylinder presswork. Willing to go anywhere in the United States or Canada. Wages no object.

Opportunity for All-Around Printer.

(3419) An opportunity is offered to an all-around printer, preferably one having about \$500 to invest, in small plant in central part of South Dakota. Has two publications, one a weekly, the other a bi-monthly, besides a large amount of general jobwork. Prefers a man who also has a knowledge of hour-costs.

THE INLAND PRINTER

A. H. MCQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Tribune building, City Hall square.

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APRIL, 1916.

No. 1

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50; payable always in advance. Sample copies, 20 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouvier House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farrington Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergstrasse 18, Leipzig, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.
ERNST MÖRGENSTERN, Dennewitzstr. 19, Berlin W 57, Germany.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.

BUSINESS OPPORTUNITIES.

YOUR OPPORTUNITY—One of the largest printing, lithographing and engraving concerns in the best residential and business center in western Canada, with a normal output of \$125,000 per annum, desires to establish connection with a thoroughly capable and energetic manager, who can command, within a reasonable time, up to \$10,000 of capital, and who will be given entire charge of the business; this amount will secure approximately a fifth interest in the business; present controlling shareholders have no practical experience and consequently desire financially interested manager; \$100,000 plant practically clear of all liability; personal conference in the East can be arranged and full details and statements may be had by applying to A 82.

FOR SALE—Fine-equipped printing-plant, good going unsolicited business; four Gordons, two with Miller feeders attached; Optimus cylinder, power cutter, Boston stitcher, all run by individual motor; loads of type, all large fonts, late faces; everything new within last three years; inventory about \$9,000; opportunity for good, live man; about \$5,000 required; retiring account of health. JR., 720 Vine st., Camden, N. J.

FOR SALE—Well-equipped job-printing office established 6 years; invoices over \$3,500; low rents; plant doing a good line of mail-order printing throughout Ohio; if sold at once, at a bargain; reason—other business interests. E. D. BLACET, Mgr., Painesville, Ohio.

NEWSPAPER AND JOB OFFICE, progressive Saskatchewan town; good business, no opposition; price and terms right; \$500 cash. HORNCastle, Eston, Sask., Canada.

GOING TO CALIFORNIA?—The largest job-printing office in a prosperous beach city for sale; owner has other interests; includes bindery; terms if you wish. A 46.

ENGRAVING-PLANT wishes to connect with a printing-plant; now located in Western city where patronage is not sufficient; willing to move to new location. A 15.

PRINTERS' EXECUTIVE, long, varied experience, desires change; will consider \$1,500 investment with responsible firm; give full particulars for consideration. A 62.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required. Price of process, \$1; circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

BOOKBINDERS' MACHINERY—Before buying elsewhere a second-hand or rebuilt Smyth machine, send to us the serial number on name-plate and we will give you its history and age; we are now, and have been for over twenty-four years, the sole selling agents in North America for the Smyth Manufacturing Company, of Hartford, Conn., the only manufacturers of Smyth book-sewing machines, casemaking, casing-in, cloth-cutting, gluing and book-trimming machines. There is no connection whatever between the Smyth Manufacturing Company, of Hartford, and any other concern in this country trading under a somewhat similar name. Prospective customers are cautioned accordingly. All rebuilt Smyth machines offered by us have all worn parts replaced by interchangeable and correct parts furnished us by the manufacturers, and correspondence with those interested is invited. E. C. FULLER COMPANY, 28 Reade st., New York, and Fisher bldg., Chicago, Ill.

BARGAIN FOR BOOKBINDERS AND OTHERS—We offer 2 brand-new hand-feed German gluing machines, taking a sheet 20 inches wide, at a bargain price for one or both; if you have any possible use for them it will surely pay you to communicate with us. GIBBS-BROWER CO., 261 Broadway, New York city.

CAMPBELL, 41 by 60 bed, \$600; 41 by 56 bed, \$650; 34 by 50 bed, \$550; Hoe pony, 17 by 21 bed, \$400; John Thomson Colt's Armory, 13 by 19 and 14 by 22, good as new; Huber 2-revolution presses, all sizes. C. FRANK BOUGHTON, 17-23 Rose st., New York.

FOR SALE—Miehle presses, sizes 30, 34, 44 and 56 inch; Golding jobbers, sizes 10 by 15, 12 by 18, 15 by 21; 11 by 17 Autopress; White & Hickok numbering machine; also all sizes and styles of cylinders, Gordons, stitchers, folders, paper-cutters, etc.; special machinery; new and rebuilt machinery. WANNER MACHINERY CO., Chicago.

Megill's Patent
SPRING TONGUE GAUGE PINS



QUICK ON
Send for booklet this and other styles.

MEGILL'S PATENT
Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only \$4.50.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES



VISE GRIP
Send for booklet this and other styles.

REBUILT PRESSES, capacity of all sizes of newspaper and job work. Write me your requirements and I will furnish illustrations and details that will interest you. C. FRANK BOUGHTON, 17-23 Rose street, New York city.

FOR SALE — One Hickok ruling-machine with 32-inch cloth, double beam, OA striker, improved layboy; also one Piper ruling-machine with 44-inch cloth, double-beam striker, improved layboy; both machines are a bargain. A 64.

GOLDING PRESSES — 8 by 12, 10 by 15, 12 by 18 and 15 by 21; these presses are practically new in condition and appearance; also all sizes of cylinder presses; send for list. PRESTON, 49A Purchase, Boston.

GOLDING PRESSES — 8 by 12, 10 by 15, 12 by 18, and 15 by 21; they are practically new in condition and appearance; also all sizes cylinder presses; send for list. PRESTON, 49A Purchase, Boston.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE — Whitlock cylinder press; positively good as new; will print sheet 30 by 44; will sell very cheap. Write THE OIL REVIEW PUBLISHING CO., Sistersville, W. Va.

FOR SALE — Miehle Pony, bed 26 by 34, nearly new, in perfect register; press has been carefully handled and shows no marks of abuse or wear; f. o. b. central Michigan. A 948.

FOR SALE — Campbell 8-page stereotype press, No. 1, good condition, with stereo outfit; bargain for country paper. Address CAMPBELL, P. O. Box 1320, New York city.

FOR SALE — COTTRELL CYLINDER PRESS; four sizes; perfect condition; now running. MULLER PAPER GOODS, Linden and Prospect sts., Brooklyn, N. Y.

MIEHLE PRESS, No. 4, bed 29 by 41, type 24 by 37, 4 form rollers; used very little; 5 years old; office closed past year. GEO. H. ADAMS, Pine Bluff, Ark.

FOR SALE — One Christensen Automatic saddle stitcher in good condition; very cheap for cash. CHAS. L. MOYER & CO., 605 South Clark st., Chicago, Ill.

\$75 buys one Automatic card-printing press in first-class condition; write CHAS. FREEDLUND, 1073½ Main st., Dubuque, Iowa.

WHITLOCK TWO-REVOLUTION PRESS, size of bed 29 by 42, 4-roller; a big bargain. PRESTON, 49A Purchase, Boston.

FOR SALE by the Patterson Tool & Supply Company, Dayton, Ohio, a 54-inch paper-cutter in excellent condition.

HELP WANTED.

Agents.

PRINTING-HOUSE REPRESENTATIVE, individual or firm to solicit catalogue and other printing work in New York city and surrounding territory; references required; salary and commission. STEINMAN & FOLTZ, Lancaster, Pa.

Composing-Room.

WANTED — High-class machinist-operator, non-union, who is accurate proofreader and hand compositor; yearly contract. QUEEN CITY PRINTING COMPANY, Charlotte, N. C.

Managers and Superintendents.

NEWSPAPER ADVERTISING MANAGER, must have experience, energy and ideas; excellent opportunity in undeveloped field; \$20 to start. THE INTELLIGENCER, Lancaster, Pa.

Office.

WANTED — FIRST-CLASS ACCOUNTANT to take charge of cost system, all office accounting, collections and bookkeeping in a printing establishment; one familiar with cost systems. Address REPUBLICAN PUBLISHING COMPANY, Hamilton, Ohio.

Pressroom.

PRESSMAN WANTED TO GO TO SCOTLAND; must have had experience of high-class work on Meisel rotary check-book printing press; young man, capable and energetic, able to take charge of department, if necessary; apply, stating salary expected, and enclose copies of references. A 69.

WANTED — Harris pressmen, experienced on S-1 two-color 15 by 18 Automatic; no others need apply; steady work, highest wages; 48-hour shop; no labor trouble. M. M. ROTHSCHILD, Inc., 712 Federal street, Chicago.

Salesmen.

WANTED — EXPERIENCED SALESMAN with ability to estimate and handle high-grade trade for a modern, efficient plant. THE BACHARACH PRINTING COMPANY, 415 Pioneer st., Cincinnati, Ohio.

WANTED — Salesmen to sell printing; men who have an established trade and can carry trade with them; one of the best-equipped plants in U. S. M 17.

INSTRUCTION.

LINOTYPE INSTRUCTION — 18 Mergenthalers; evenings, \$5 weekly; day course, 6 to 9 hours, 12 weeks, \$80; six months' course, \$150; 9 years of constant improvement; every possible advantage; opportunity for printers to earn on tuition; call or write. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133-135-137 East 16th st., New York city.

SITUATIONS WANTED.

All-Around Men.

ALL-AROUND PRINTER would like position in medium-sized shop where there is a bright future to look ahead to; good, tasty workman on presswork and composition; best of references. L. A. R., Box 169, North Conway, N. H.

Bindery.

POSITION WANTED as bindery foreman by a man thoroughly experienced on all branches and classes of bindery work; capable of handling help in such a way as to obtain best results; I am strictly honest, moral and upright in every way; can furnish best of references as to character and ability. A 963.

WANTED — Position by practical paper-ruler and binder with thorough knowledge of printing, lithographing, engraving, envelope and paper stock; close buyer, competent estimator; superintendent printing-plant 10 years. A 945.

WANTED — Position as bindery foreman; am fully capable of handling help and can furnish best of references. A 63.

Composing-Room.

SITUATION WANTED — By first-class, all-around, speedy union printer of fifteen years' experience in both city and country; thoroughly capable; steady, reliable, energetic, ambitious; no grouch; work to shop's interest as well as own; not always trying to tell the boss how to run his business or draw salary week ahead; positively no booze or tobacco in any form; would not consider anything that is not permanent; will give satisfaction; go anywhere; all correspondence answered. A 68.

SITUATION WANTED — Desk foremanship for composing-room by a thoroughly competent and reliable printer; an experienced man and no novice; capable of turning out high-grade work, such as catalogues, souvenirs, booklets, loose-leaf devices, tariff, railroad printing and general jobwork; married; strictly temperate; prefer the South, but will consider other locations. A 922.

GERMAN-ENGLISH LINOTYPE OPERATOR wants day situation; German daily preferred, but will also consider weekly, with floor and stone work; union; state scale and how long machine already used. JOHN ROHDEN, 3017 Davenport st., Omaha, Neb.

JOB COMPOSITOR desires to secure steady position with firm doing high-grade work, with chance for advancement; with present employer twelve years; does not use liquor or tobacco; union; prefers New England or Middle Atlantic States. A 65.

PRINTER, neat and speedy, graduate of the I. T. U. Course in Printing, with linotype experience, desires position where opportunity at machine is available; union or unorganized town. A 67.

LADY OPERATOR wants to make a change; now employed; can hold down a good stiff job, daily or job office; has worked on large catalogues. A 80.

COMPOSITOR — Job and ad. man seeks position about 50 to 100 miles from New York city; union or unorganized town; married. A 13.

Engravers.

SITUATION WANTED — I am a No. 1 press photographer and photo-engraver on newspaper work and am open to an engagement; satisfaction guaranteed. HOMER FITCH, Dalton, Mass.

PRACTICAL PHOTOGRAPHER desires position; process or offset negatives; line, half-tone or color work; experienced in printing on metal for any method. A 948.

Managers and Superintendents.

WANTED FOREMANSHIP — Would like to get in touch with firm in need of experienced and dependable man for medium-sized office, preferably one doing blank-book and general commercial printing; good references. A 66.

SALES MANAGER — Printing — will change; wide and splendid acquaintance; will go anywhere. WILLIS, Savoy Hotel, Cincinnati, Ohio.

Office.

YOUNG MAN anxious to connect permanently with reliable printer; 7 years' experience as order clerk, buyer and assistant superintendent. A 85.



MAKE MONEY

No readjusting after washup or when changing impressions. The print. Minimizes danger of offset by reason of uniform inking. Can be taken apart in a few seconds, with the fingers, without screw-driver or wrench. Will do the work of a long fountain without its disadvantages. It is a producer of RESULTS — More Impressions and Better Work. For Chandler & Price, Challenge and all Gordon Presses.

Get a descriptive circular from your dealer or send to us.

THE WAGNER MFG. CO., Scranton, Pa.

Pressroom.

PRESSMAN, age 28, with 12 years' experience on cylinder and platen presses, for several years foreman of systematized office; been in present location 14 months, but wishes to change on account of environment; steady, reliable, union, unmarried, good references as to character and ability; prefers West. A 49.

CYLINDER PRESSMAN, reliable on half-tone and commercial work, seeks permanent position; union; married. A 938.

Proofroom.

PROOFREADER in Middle West seeks position in first-class open shop; thoroughly experienced; jobwork preferred. M 41.

WANTED TO PURCHASE.

WANTED — Secondhand: Press for six or seven column paper; book folder; small stereotyping outfit; wire-stitcher; linotype or inter-type; composing stone with frame; give description. J. F. SAM-BORSKI, Westfield, Mass.

WANTED — Medium-size machinery and equipment for commercial printing-plant; must be in first-class condition; give lowest cash price and full particulars in first letter. A 79.

WANTED — Stereotyping plant to cast 7-column, flat page, including shaving machine to make type-high and cored casting box; give price on each article and outfit. A 61.

WANTED — One Style 30-A Hickok ruling-machine, 38 inches between rails, with 32-inch cloth, two automatic strikers and No. 1½ laybox. J. M. SHICK CO., Indiana, Pa.

WANTED TO PURCHASE — One magazine for Linotype, No. 5. MAC-GOWAN-COKE PRINTING CO., Chattanooga, Tenn.

THE F. C. DAMM CO., 701 S. La Salle st., Chicago, pays cash for used linotype machines.

BUSINESS DIRECTORY.**Advertising Blotters.**

POATES' Geographical Series of blotters — covering every State in the United States, Insular Possessions, Mexico, Cuba, Porto Rico, West Indies, important cities and foreign countries (9½ by 4), Panama Canal in three sizes — all maps in three colors, water in blue, mountains in relief, and all railroads named, in thousand lots ready for imprinting; our own and original new idea, educational as well as interesting; write for quantity prices; send for sample to-day; same series in post-cards; printers wanted to take up our agency in their cities. L. L. POATES PUBLISHING COMPANY, 20 N. William st., New York.

Badges and Buttons.

BADGES AND BUTTONS for societies, clubs, conventions, candidates, etc.; ribbons stamped in gold or printed in colors; highest grade of work. CHAS. L. STILES, 230 North Third st., Columbus, Ohio.

Brass-Type Founders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Bronzing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1917; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

Carbon Black.

CABOT, GODFREY L.— See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle.

KEYSTONE TYPE FOUNDRY — Paragon Steel riveted-brazed chases for all printing purposes. See Typefounders.

Copper and Zinc Prepared for Half-Tone and Zinc Etching.

THE AMERICAN STEEL & COPPER PLATE CO., 101-111 Fairmount av., Jersey City, N. J.; 116 Nassau st., New York city; 610 Federal st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

Counting Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Electrotypes' and Stereotypes' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Embossing Composition.

STEWART'S EMBOSsing BOARD — Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for \$1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Embossing Machines, Roller.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill.

Gold Stamping and Embossing.

DEUSS, WILLIAM, & CO., 314 W. Superior st., Chicago. Index tabs and leather labels our specialty.

Hot-Die Embossing.

GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job press; prices, \$34 to \$77.

Job Printing-Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

GOLDING MFG. CO., Franklin, Mass., Golding and Pearl.

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty.

Numbering Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Paper-Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown & Carver and Ontario.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

GOLDING MFG. CO., Franklin, Mass., Golding and Pearl.

Paper-Macerating Machine and Card Local Ticket Machinery.

BLOMFELDT & RAPP CO., 108 N. Jefferson st., Chicago. Paper-macerating machine for destroying confidential papers, checks, and all kinds of stationery; paper can be used for packing.

Pebbling Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill.

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

Presses.

GOSS PRINTING PRESS COMPANY, 16th st. and Ashland av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

THOMSON, JOHN, PRESS COMPANY, 253 Broadway, New York; 426 Dearborn st., Chicago; factory, Long Island City, New York.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

PROCESS WORK

— and
Electrotyping

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, \$0.72. Post-free. Specimen Copy, Post-free, \$0.08.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by A. W. PENROSE & CO., Ltd., 109 Farringdon Road, LONDON, E. C.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas Tex.; 133-135 Michigan st., Milwaukee, Wis.; 719-721 Fourth st., So., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; 305-307 Mt. Vernon av., Columbus.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.

Allied Firm:

Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio.

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850.

Printers' Steel Equipment.

KEYSTONE TYPE FOUNDRY, originators and manufacturers of steel equipment for complete printing-plants. See Typefounders.

Printers' Supplies.

BARNHART BROTHERS & SPINDLER—Scientific Printing-Office Equipment. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle.

MECCA MACHINERY CO., 85-87 Adams st., Brooklyn, N. Y. Steel rules and case racks for printers; special machinery for printers, etc.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

KEYSTONE TYPE FOUNDRY—See Typefounders.

Printing Machinery.

BARNHART BROTHERS & SPINDLER—Babcock drum and two-revolution presses, paper-cutters, Miller saw-trimmers, rebuilt machinery. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle.

Printing Machinery, Rebuilt.

KEYSTONE TYPE FOUNDRY—See Typefounders.

Printing Machinery, Secondhand.

KEYSTONE TYPE FOUNDRY—See Typefounders.

Printing Material.

BARNHART BROTHERS & SPINDLER, Chicago—Babcock drums, two-revolution and fast news presses.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

KEYSTONE TYPE FOUNDRY—See Typefounders.

Punching Machines.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

KEYSTONE TYPE FOUNDRY—See Typefounders.

Rebuilt Printing-Presses.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

GOLDING MFG. CO., Franklin, Mass. All makes. Big values.

Roughing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT produces finest book and job plates, and your type is not in danger of ruin by heat; also easy engraving method costing only \$3 with materials, by which engraved plates are cast in stereo metal from drawings on cardboard. ACME DRY PROCESS STEREOTYPING—This is a new process for fine job and book work. Matrices are molded in a job press on special Matrix Boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHRS, 240 E. 33d st., New York.

Stippling Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill.

Typecasting Machines.

UNIVERSAL TYPE-MAKING MACHINE CO., 432 Fourth av., New York; Transportation bldg., Chicago.

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses—Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.E.; Cincinnati, 646 Main st.; St. Louis, 23 S. 9th st.; Chicago, 210 W. Monroe st.; Detroit, 48 W. Congress st.; Kansas City, 602 Delaware st.; Minneapolis, 419 4th st., S.; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 92 Front st.; Spokane, 340 Sprague av.; Winnipeg, Can., 175 McDermot av.

KEYSTONE TYPE FOUNDRY, makers of printing type of quality, brass rule, printers' requisites and originators and manufacturers of steel equipment for printing-plants. Address our nearest house for printed matter—Philadelphia, 9th and Spruce sts.; New York, 38 Park pl.; Boston, 78 India st.; Chicago, 1108 South Wabash av.; Detroit, 43 Larned st., West; Kansas City, 7th st. and Baltimore av.; Atlanta, 24 South Forsythe st., and San Francisco, 638-640 Mission st.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

BARNHART BROTHERS & SPINDLER—Type, borders, ornaments, chases, brass rules, all-brass galley, etc. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York.

Wire-Stitchers.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Wood Goods.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

THE MODERN PRINTER

Requires a Better Method for Half-tone Overlays

"WE HAVE PERFECTED IT"

Address, 121 Oklahoma Avenue, Milwaukee, Wisconsin

Shop rights
reasonable.

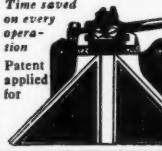
OVERLAY PROCESS

Overlays made
for the trade.



Make More Money In Stationery
with neat, sensible designed Cuts—expensive "furry balloos" cut out. Pre-Sketches are cheerfully and promptly furnished. A few actual printed specimens sent on request!!

Printers' Art Service: Port Huron: Mich.



**ALWAYS-SET STATIONARY-GUIDES
MITERING MACHINE**
Approved and adopted by many leading printers of New York
Sent by Parcel Post **\$11.50**
F. J. BONN, 362 Pearl Street, New York



FREE for the asking

This catalogue lists and describes practically all the best books dealing with the printing and the allied industries. The detailed description of each book makes it very easy for you to select the books you need—the right ones for study and reference. Send for your copy to-day.

THE INLAND PRINTER CO.

632 SHERMAN STREET, CHICAGO

JAMES WHITE PAPER CO.



Trade-mark
Registered U. S. Patent Office

We carry in stock 234 items of BOOK and 1488 items of COVER Papers, and back them with good service.

219 W. MONROE STREET, CHICAGO

The Offset Process
Photo-Litho, Metal Decorating, Technical Treatises, Recipes and Instruction are among the subjects found in the

National Lithographer

The only lithographic periodical published in America.

Subscription (United States) postpaid per year \$2.00.
Subscription (Foreign and Canada) postpaid per year \$2.50.

The National Lithographer Publishing Co.
Incorporated

150 Nassau St., New York City

**Steel and Copper Engraving
Steel Die Stamping
Plate Printing**

IMPERIAL ENGRAVING COMPANY

The House of Service

628-630 CHESTNUT STREET PHILADELPHIA, PA.

Write for Samples

Commencement Programs Invitations, etc.

Our largest and most complete line of engraved and embossed Commencement Programs and Invitations for 1916 is now ready.

If you are in a position to secure orders, we will take great pleasure in forwarding you a set of samples, upon receipt of 25c in stamps to cover mailing charges, etc.

STAUDER ENGRAVING COMPANY

Steel and Copper Plate Engravers &
Printers and Embossers for the Trade

231 N. Fifth Avenue - - Chicago



Members of the British printing industries have become great readers of trade books.

These publications are listed in our **TRADE BOOKS AND ODDMENTS**—a little catalogue setting brief particulars of text-books compiled by contributors to

The British Printer

and others whose work has been approved by the same journal.

The subjects treated of in these publications cover all branches of the printing craft.

Prices are very reasonable, usually much less than American book-buyers are called upon to pay.

Copy of List will be sent you on receipt of your application for such.

THE BRITISH PRINTER OFFICE

LONDON: Thanet House, 231 Strand, W. C.

or LEICESTER: De Montfort Press

**Steel and Copper Engraving
Steel Die Stamping
Plate Printing**

IMPERIAL ENGRAVING COMPANY

The House of Service

628-630 CHESTNUT STREET PHILADELPHIA, PA.

Write for Samples

Embossography

The art of producing embossed or engraved effects without the use of dies or plates, as fast as ordinary printing—on an ordinary printing press. Absolutely flexible, CAN NOT BE BROKEN OFF.

The greatest money-maker ever presented to printers.

SEND FOR FULL AND COMPLETE PARTICULARS

THE EMBOSSEOGRAPH PROCESS CO.

31-32 Park Row, NEW YORK



COSTS

You can know exactly

- What it costs for labor on every job and every operation of the job.
- How each employee spends every minute of the time for which you pay.
- Which men are losing money for you and which are paying you a profit.
- What your selling prices should be to make it profitable to do business.

You can obtain this and other vital information without trouble, with less work and at less expense than under your present system.

BAIRD ARROWGRAPHS

do this for thousands of concerns, including hundreds of printers, large and small. THE ARROWGRAPH is the time clock endorsed by the Ohio Printers' Federation and used by them in connection with their Analytical Time Keeping System because of its *simplicity, durability, reliability and low price.*

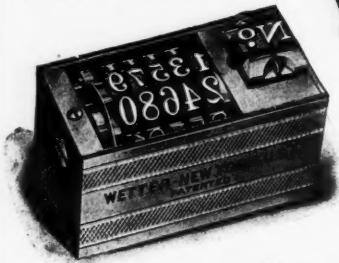
BAIRD EQUIPMENT CO. - - - 3238 North Clark Street, CHICAGO

**WRITE FOR FREE BOOK
"Simplified Methods of
Finding Labor Costs."**
Tells how to avoid the pitfalls of failure through faulty cost systems. It has saved many firms from business suicide. A free copy is ready for you. Write for your copy now. **Don't delay.**

"Entirely Satisfactory."

We have your letter dated 16th instant, and will like the time stamps which you have installed in our factory. In reply will say, that we are using these in our time keeping department and have found them entirely satisfactory. — REGAN PRINTING HOUSE, Chicago, Ill.

**ALL DEALERS
SELL THEM**



WETTER

**Numbering
Machines**

**When you have a proposition—a hard one—even
if some other concern turns it down
consult WETTER.**

It's our business to figure it out for you.

SEND FOR OUR CATALOGUE

**WETTER NUMBERING MACHINE COMPANY
255 CLASSEN AVENUE BROOKLYN, NEW YORK, U. S. A.**



**DESIGNING ENGRAVING ELECTROTYPEING
ARTOTYPES AND PHOTOGRAVURES**
F. A. RINGLER CO.
NEW YORK CITY

FRANCHISE BOND

A grade of Bond Paper in every-day use. The quality, colors, surface, strength and texture are right, at a price that makes it

A Profit-Producing Printing Paper

White and 12 standard colors in all sizes and weights that the trade demands. Investigate this line by sending for samples and prices.

Parker, Thomas & Tucker Paper Co.
535-539 S. Franklin Street, Chicago

More Printers and Binders are using
R.R.B. PADDING GLUE
than ever before.

It makes stronger and more
flexible pads

ROBT. R. BURRAGE
83 GOLD STREET, NEW YORK

Barnhart Brothers & Spindler
Chicago, Washington, D. C., Dallas, Omaha,
Saint Paul, Kansas City, Saint Louis, Seattle

Are Type Founders Who Furnish
Superior Copper-Mixed Type
The Best Makes of Platen Press
The Best Lever and Power Cutters
The Best New Cylinder Press
The Best Rebuilt Printing Machinery
The Best Wood Goods
The Best Printing Supplies—all kinds
The Best and Quickest Service
The Heartiest Welcome to Printers



SET IN AUTHORS ROMAN WIDE



The Hancock Type Tie-Up

is the biggest little time-saver in the whole bunch of modern
composing-room devices

The Average Compositor Will Use 22,500 Minutes
to tie up and untie an average of 50 pieces of type matter per day for one
year if he uses—string. With *The Hancock Type Tie-Up*, the average com-
positor will cut this time to 3,760 minutes. The Tie-Up will wear indefi-
nitely. Figure the saving at *your* cost per hour—it should interest you.

Brass, per hundred, \$7.50 Steel, per hundred, \$6.75
Special prices for 1,000 or more. Write for folder

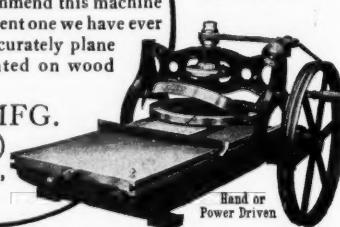
H. H. HANCOCK, Maker, Lynn, Massachusetts

THE TYPE-HI PLANER

J. H. VALLETTE, of the Attleboro (Mass.) *Sun*, says:—In
regard to your "Type-Hi" Planer,
we are pleased to recommend this machine
as being the most efficient one we have ever
used to easily and accurately plane
cuts, whether mounted on wood
or metal bases.

"What it does" is
told in a booklet, a
copy of which you
ought to have.

**TYPE-HI MFG.
CO. (Inc.)**
SYRACUSE,
N. Y.



Hand or
Power Driven

PREPARED!

The prominent firms listed below (and many others) are prepared. They all use

The Monitor System

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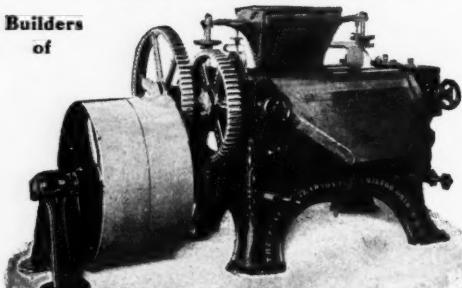
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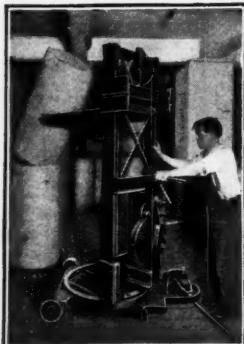
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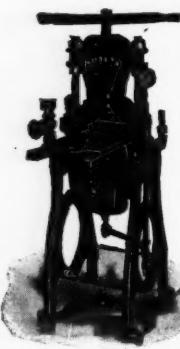
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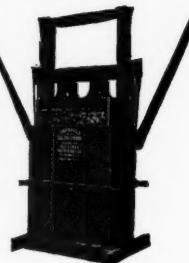
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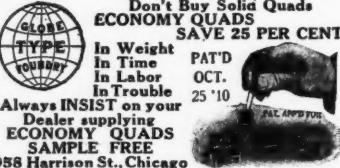
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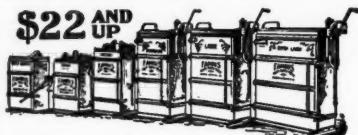
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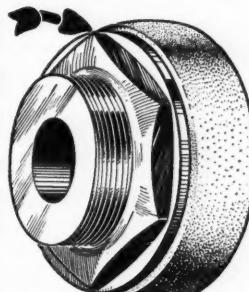
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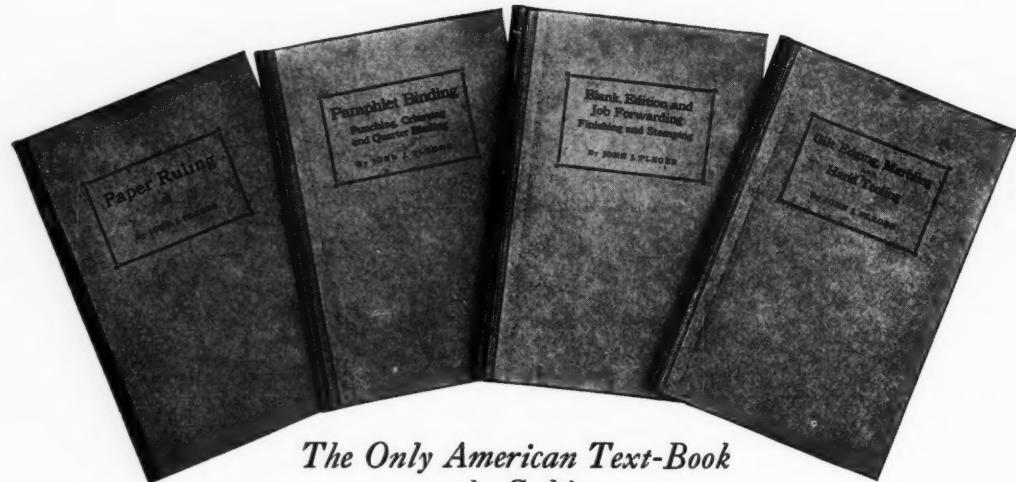
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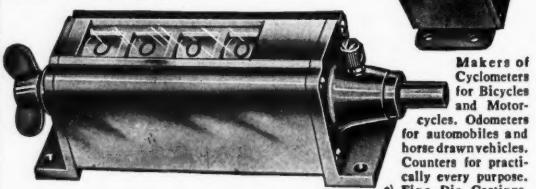
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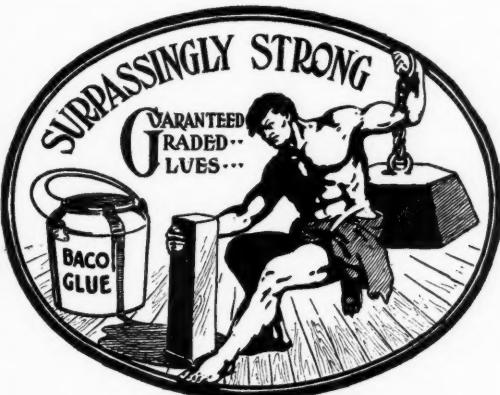
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Despite statements to the contrary we are furnishing the trade with a Superior Quality Glue which positively contains its necessary proportion of GLYCERINE. Send for a FREE sample for a practical test or chemical analysis to verify our statement. Share in the benefit we made possible for you when we contracted for GLYCERINE before its price "jumped," which enables us to maintain our regular price of 12 cents per pound for a glue which can not be equaled by any other manufacturer.

SEND FOR YOUR SAMPLE AT ONCE

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 132 FRONT STREET NEW YORK CITY

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A Wonderful Price!

The Greatest Opportunity Ever Offered
 to Publishers of Newspapers of
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The Duplex Printing Press
 Company will accept orders
 until July 1 next, for 4, 6
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The Well-Known Duplex Quality!

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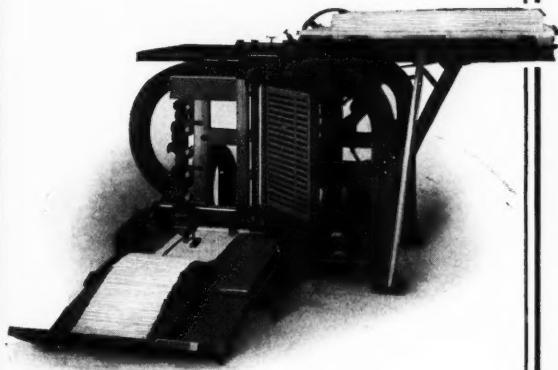
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World Building, New York. Battle Creek, Michigan

CLEVELAND FOLDERS

MODELS B AND C



FOLD 159 FORMS—including every fold that may be folded on any other folder, and a number that can not be folded on any other machine.

RANGE OF SIZES OF SHEET—
 greater than may be obtained in any
 combination of three folders
 of other make.

THE ONLY FOLDER GIVEN AN

**Award of Honor
 and Gold Medal**

at the PANAMA PACIFIC EXPOSITION

Endorsed by users everywhere.

No Tapes — No Knives — No Chains

Book of Diagrams of 159 Folds mailed upon request.

**THE
 CLEVELAND FOLDING
 MACHINE CO.**

CLEVELAND, OHIO

NOW READY

Typographica NO. 3

Typographica is a 24 page pamphlet, 8x11 inches, beautifully printed in two colors, showing in attractive form, the types designed and for sale by Mr. Goudy. In this issue is reprinted William Morris's address "The Ideal Book." Every page of Typographica presents something of typographical interest treated in a characteristic way. Cover design by Mr. Goudy.

Send 10 cents in stamps for a copy.

FREDERIC W. GOUDY, 2 East 29th St., New York City

Set in the new 18 point Kennerley No. 2 (20 point face on an 18 point body.)

Middle-Aged Comps. as Operators

Twenty-five years ago almost everybody thought that the life of a linotype operator would terminate at forty or forty-five years. The fallacy of that prediction can be proved by any person who cares to give a few hundred operators of to-day "the once over."

Another hoary notion was that men could not learn to operate the linotype after they had passed thirty-five or so. Time has given that idea a knock-out blow.

If you are a middle-aged hand compositor and see better wages or a steadier or more desirable job in front of you as an operator than as a hand compositor, don't let the bugaboo of your age interfere with your ambition. The chances are that all you need to overcome the obstacles made large by tradition is a little courage.

Anyhow, write us a letter stating the facts in your case, and we will be glad to advise you—not so much as a seller of linotype education, but rather as a well-wisher of every ambitious compositor.

INLAND PRINTER TECHNICAL SCHOOL

632 Sherman Street, Chicago, Illinois

THE SPEEDY No. 2 BOSTON STITCHER



ALTHOUGH on the market but a short time, the No. 2 Boston has revolutionized pamphlet binding. Built for speed and high-grade wire stitching, the output is limited only by the operator's ability. Two hundred and fifty stitches per minute may be obtained, and if equipped with direct current motor and controller, the speeds may range downward to 125 stitches per minute. The illustration shows how easily heads are removed if desired. Where several No. 2's are used, an extra head insures uninterrupted service. All working parts are hardened steel and **SINGLY ADJUSTED**. The capacity of the No. 2 Boston is two sheets to one-quarter inch, using wire from No. 30 to No. 25 round. The shipping weight is 200 pounds. Write for catalogue.

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GENERAL SELLING AGENT FOR BOSTON WIRE STITCHERS

Set in members of the Cloister Family

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and Authoritative
Information about

Punctuation, Capitalization, Style, Marked Proof, Corrected Proof, Proofreaders' Marks, Make-up of a Book, Imposition and Sizes of Books, Sizes of the Untrimmed Leaf, Type Standard, Number of Words in a Square Inch, Relative Sizes of Type, Explanation of the Point System, Weight of Leads Required for Any Work, Number of Leads to the Pound, To Print Consecutive Numbers, To Prevent Coated Paper from Peeling, Engraving and Illustrating, Standard Trade Terms for Engravers, Definitions of the Principal Technical Terms Used in Fine Bookbinding, Relative Values of Bindings, Directions for Securing Copyright, Correct Sizes of Flat Writing Papers, Sizes of Ruled Paper, Regular Envelope Sizes, Standard Sizes of Newspapers, Leads for Newspapers, Newspaper Measurement, Imposition of Forms.

all for

50¢

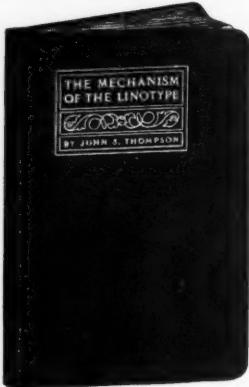


For Sale by
The Inland Printer Co.

The Vest Pocket Manual of Printing

Please Mention THE INLAND PRINTER When Writing to Advertisers.

You can get a thorough understanding of the Linotype Machine in all its parts from this book



275 pages. Size, 4½ x 7.
Leather binding. Price, \$2.00.
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The Inland Printer Co.
632 Sherman Street, CHICAGO
1729 Tribune Bldg., NEW YORK

THE MECHANISM OF THE LINOTYPE

By JOHN S. THOMPSON

The subject matter in this book, first published in serial form in **THE INLAND PRINTER**, has become the standard reference work on the subject of the Linotype machine. The present revised edition embodies all the improvements made in the Linotype to the present time. It is used as a text-book in The Inland Printer Technical School, and as such its practices and teachings have been thoroughly tested and found good. For a thorough understanding of the Linotype machine in all its parts this book has no equal. It will be found invaluable by the experienced operator as well as the novice.

CHAPTER HEADINGS

Keyboard and Magazine; The Assembler; Space-band Box; Line Delivery Slide; Friction Clutch; The Cams; First Elevator; Second Elevator Transfer; Second Elevator; Distributor Box; Distributor; Vise-Automatic Stop; Pump Stop; Two-letter Attachments; Mold Disk; List of Adjustments; Definitions of Mechanical Terms; Models Three and Five; Models Two, Four, Six and Seven; Models Eight, Nine, Eleven and Twelve; Erecting Machine; etc.

**Particular people
go a long way to
get what they want**

If your local electrotyper is not giving you what you demand in **service—quality—price**, we want to hear from you.

We have many satisfied "particular customers" in all parts of the country and there is no reason why you should not be added to this list. In fact, there are many reasons why you should.

*We will be glad to tell you
at any time about the ad-
vantages we have to offer.*

DINSE, PAGE & CO.

Electrotypers, Nickelypers, Stereotypers
725-733 South La Salle Street, Chicago

**Get a Printing Job
from
Your
Bank**



Here's a tip-top idea that your bank—and all the other banks in town—ought to warm up to in a hurry.

Show them that the envelopes they use for returning the cancelled checks and monthly statements offer them excellent opportunity for good advertising. Draw up a dummy along the lines of those in the cut, suggesting that they use an envelope with a different ad. each month. Help them out with the "copy" if necessary—and of course land the printing job.

Then talk to us about turning out the envelopes to a big advantage—either regular pattern or the "window-face" style shown above.

Western States Envelope Co.

Makers of Guaranteed "Sure-Stick"
Envelopes for Printers and Lithographers

Dept. N, Milwaukee



*When the Typefounders
want a Saw-Trimmer
for their own use*

in cutting strip leads, slugs,
reglet, wood furniture, brass
rule, mitered corners—where-
ever accuracy to the American
point system is a requisite

*—they buy
the Miller*

54 Printers' Supply Houses
now use Miller Saws. They
know every wearing part of
the Miller Saw is furnished
with means for compensating
wear—maintains its unfailing
accuracy year after year—*built
to last a lifetime*—and



Ask for 1916 Catalog

*It's the best buy
of a lifetime*

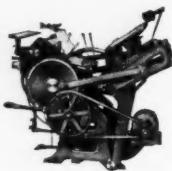
CHICAGO SALESROOM
Machines and Supplies always in stock
Rand McNally Bldg., 550 S. Clark St.



Border cut from two-point beveled brass rule, and corners mitered with Miller Saw-Trimmer. Printed direct from type and rule.



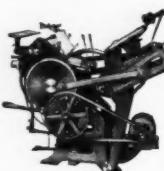
*The Sign of
the Modern Shop*



*The Sign of
the Modern Shop*



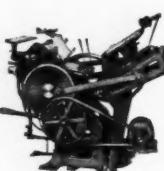
*The Sign of
the Modern Shop*



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the Modern Shop*



*The Sign of
the Modern Shop*



*The Sign of
the Modern Shop*

CHICAGO SALESROOM
Rand-McNally Building
550 South Clark Street

THAT we do not consider it good business to *tie up* your C. & P.'s is self-evident. Our aim is to give you double production by substituting high-speed, accurate, automatic feeding for slow, inaccurate, hand-feeding on your 10 x 15 Chandler & Price presses. —*Miller Feeders never tie up your presses.*

IT IS a fact, your C. & P.'s are *never tied up* when equipped with Miller Feeders. *Instantly detached* any time you want it. If your customer wants a few press proofs simply raise the Miller out of the way, or, if you have a big sheet, pull out hinge pin and lift it off. —*Miller Feeders never tie up your presses.*

EQUIPPING your C. & P.'s with Miller Platen Press Feeders is the prime requisite for an overwhelming frontal attack on cost of production—yet the Miller is never a menace. Its detachability affords a masterful retreat at any stage of the battle. —*Miller Feeders never tie up your presses.*

DELIVERING from 1800 to 2500 perfect sheets per hour with your Miller Feeders will necessarily make hand feeding appear exceptionally slow—at that, the detached Miller may save a make-ready, and, *more important*, a valued customer. —*Miller Feeders never tie up your presses.*

UNIQUELY designed on broad, basic principles, the coveted operations of perfect separation, register and delivery are superbly embodied in the Miller. These features, combined with faultless construction, make it the "leader of all platen press feeders." —*Miller Feeders never tie up your presses.*

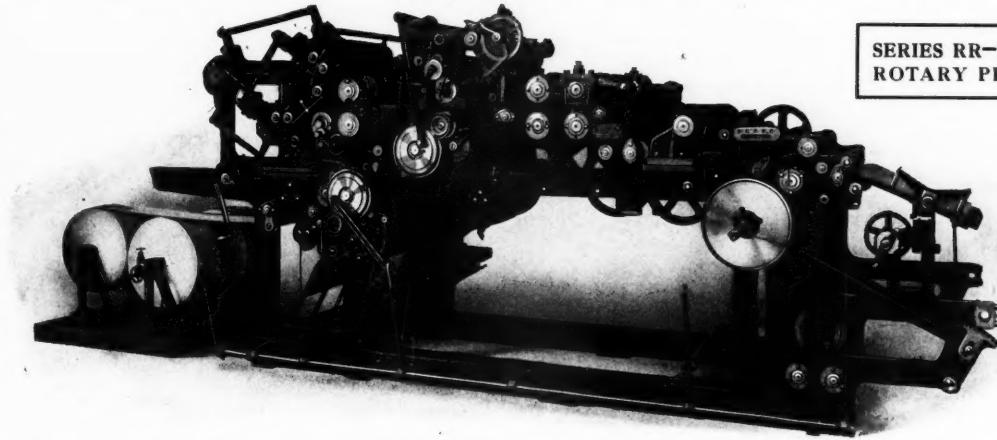
PERHAPS it will be interesting to learn that two Millers in a mid-west shop each averaged for the entire year, 1915, over 1800 impressions per running hour. A letter request will bring an attractive folder full of details. —*Miller Feeders never tie up your presses.*

MILLER SAW-TRIMMER CO.

MAIN OFFICE AND FACTORY: POINT BUILDING, PITTSBURGH, PA.



You Don't Have to Sacrifice Profit to Meet Competition



SERIES RR-R1037
ROTARY PRESS

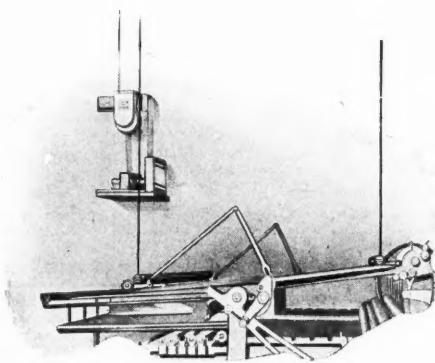
The plant equipped with special machines can *always get the profitable jobs*. For instance, here is a press especially adapted for Order and Loose-Leaf Forms, Bills of Lading, etc. It prints both sides, perforates, numbers, punches, collates one to four webs and piles packages of fifty sets of single, duplicate, triplicate or quadruplicate 1" to one side. Output 10,000 full size sheets per hour. Automatic in feed and delivery with the well-known Meisel patent automatic numbering throw-off device.

MEISEL PRESS MANUFACTURING COMPANY

Designers and Builders of Automatic Presses Delivering Finished Products in One Operation
Slitters, Rewinders, and Special Machinery for the Printer. Correspondence Solicited

ADDRESS—FACTORY, 944-948 DORCHESTER AVENUE, BOSTON, MASSACHUSETTS

Give Your Customers Service—



Static electricity in your paper stock, augmented by cold weather, causes unnecessary and annoying delay, poor work and decreased output—all of which can be avoided by installing on each press a

Chapman Electric Neutralizer

Then, winter or summer, your presses will run at their highest efficiency, and you can give your customers the best of service.

Isn't it worth investigating? Let us send our illustrated circular No. 28.

U. P. Stamp of quality is also on our Automatic Feeder and Vacuum Bronzer.

United Printing Machinery Company

116 East 13th St.
New York

100 Summer St.
BOSTON

325 S. Market St.
Chicago

The Printing Art

"The Fashionplate of Printerdom"

THIS MAGAZINE is issued monthly in the interests of printers, publishers, designers, engravers, advertising men and others. Its articles relate to the constructive phases of printing and advertising. It conveys information of real value and interest. It presents regularly the new things in type, design, colorwork, the reproductive processes, and other features of the graphic arts. The exhibits include examples from the leading publishing houses, printers and engravers, and afford the most comprehensive showing ever made of American printing and engraving. The size of The Printing Art is 9x12 inches. It has over one hundred pages every month. The annual subscription price is \$3 in advance; single copies 30 cents. Foreign price, \$5 per year, including postage. Canadian subscriptions, \$3.75 per year.

SPECIAL OFFER

In order to acquaint you with The Printing Art, send 10 cents in postage and mention this advertisement and we will mail you a specimen copy.

ISSUED BY

THE UNIVERSITY PRESS
CAMBRIDGE, MASS.

Here's a book you ought to have.

BUILDING AND ADVERTISING A PRINTING BUSINESS, by H. H. Stalker, treats of methods of improving the quality of output and turnover, and gives suggestive advertisements for printers. It will prove a source of inspiration and practical worth to every one who reads it.

*Sent postpaid anywhere
for \$1.05*

THE INLAND PRINTER CO.
632 SHERMAN STREET
CHICAGO

Get the News of the Printing Industry Twice a Month

Every printer, whether he be employee or employer, should keep informed of the activities of the printing and publishing industries.

The AMERICAN PRINTER

(now published twice a month) in addition to an attractive and instructive section on the theories and practices of good printing, gives its readers with every issue fifty columns of snappy news matter displayed in a fine style of news typography.

The subscription price has not been increased — \$3.00 a year in the United States and \$3.50 in Canada. Sample copies 20 cents each.

Let us add your name to our list.

Oswald Publishing Company
344 West Thirty-Eighth Street, New York

To Sales Promoters of Printing Office Supplies

You know how valuable it would be to you to know the name and address of those in the trade on the Pacific Coast who are contemplating the purchase of a new press, a new cutting machine, a new folder, or other new devices for making money or turning out up-to-the-minute pieces of printing;

You know how valuable it would be to you to have your catalogs and price-lists (or your personal salesman) placed in the hands of — or at the personal service of — prospective purchasers on the Pacific Slope;

But you think such valuable service would cost you a great deal of cold cash — so much that your firm could not afford it.

Then you are mistaken!!

Any sales manager can have this valuable service by becoming a regular patron of the advertising columns of The PACIFIC PRINTER & PUBLISHER.

Each city and town on the Coast sends The PACIFIC PRINTER & PUBLISHER "news reports" of contemplative buyers, exchangers, "help wanted," complaints regarding machinery and supplies, etc., etc.

Each printer and publisher on the Coast knows he can secure unbiased information from The PACIFIC PRINTER & PUBLISHER as to what is the best list of articles to buy from; and —

Each advertiser in The PACIFIC PRINTER & PUBLISHER, in his respective line, is furnished with a list of "prospective purchasers," on the Pacific Slope, just as fast as the names and addresses reach the office of The PACIFIC PRINTER & PUBLISHER.

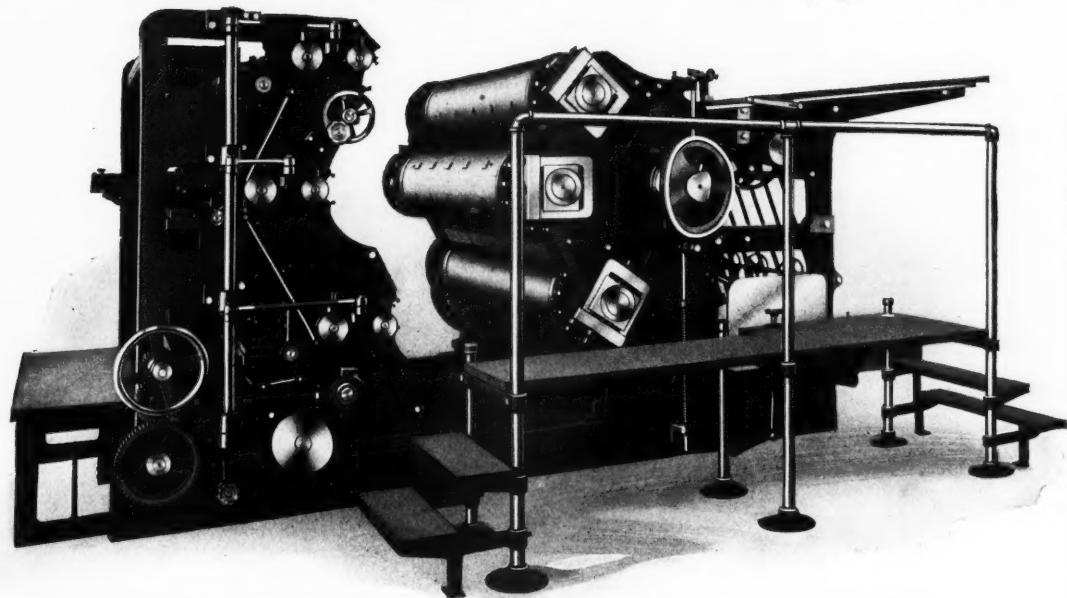
And considering the expense of printing and circulating The PACIFIC PRINTER & PUBLISHER, being the *only* periodical of its kind on the Coast — and having a good circulation in Hawaii and the Philippines, in China, Japan and the East Indies — the space rates charged advertisers are extremely moderate.

Write us for further details on how you can follow this up — and *make more money.*

Subscription Rates: \$3.00 a year; Canada, \$3.50; Foreign, \$3.75.

The Pacific Printer & Publisher
San Francisco, California

Do You Need an Up-to-Date Rotary Press?



KIDDER PRESS COMPANY, DOVER, N. H.

NEW YORK, 261 BROADWAY
GIBBS-BROWER COMPANY, Agents

BOSTON, 184 SUMMER STREET
TORONTO, 445 KING STREET WEST

“Multitint” Multiplies Printers’ Profits

The first man in your town to use it, gets the *big* profits. One can of MULTITINT gives you an exact tint match for every color paper. Also produces water-mark effect just the same as if it were made in the paper. Used just like ink on your own presses. No more matching colors and washing rollers.

Send Us Your Order—We'll Send You a Can

If you are a skeptic—send no money—we will send a can on trial—if you like it send us \$3.00; if not, return it at our expense.

Multitint Chemical Laboratories

1248 Broad Street, Providence, R. I.

You Need Books

In no other way is it possible to get—without spending needless time, effort and money—the knowledge you need, hints and practical suggestions that will help you in your work.

By reading good books you can share with those who "have been there before" their laboriously learned "know how."

You can get books that contain practical information applicable to the narrowest and most technical part of any job—whether it is Composition, Presswork, Estimating, Imposition or Proofreading—and in each instance the summary is written by one who *knows the subject thoroughly* at first hand and can convey the knowledge to you.

Then there are books of reference that will give you the other sort of help you need—general information on all matters connected with your work, written by men just as expert and accurate as those who write on your more particular specialty. In the printing business the man who is successful is the one who knows a great deal about Bookbinding, Advertising, Engraving and the other allied arts.

The books making up the border of this page are representative of what can be had on the various subjects, but there are many others just as good. Order one or two to-day and you will have *expert advice* always at your disposal.

A catalogue containing a complete list with descriptions of all the good books will be sent FREE on request.

THE INLAND PRINTER CO.
632 SHERMAN STREET

CHICAGO

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**Don't give any one
your subscription order for
THE INLAND PRINTER
unless he shows you a card
like this, properly filled out
and signed.**

Also, make sure his authorization has not expired and that he gives you our official receipt.

THE INLAND PRINTER COMPANY

632 SHERMAN ST., CHICAGO

HIGHER PAY— BETTER WORK MORE EASILY DONE

Here, in his own words, a thirty-year-old Massachusetts student recites the benefits attained by him from the study of the lessons:

"I wish to state that The I. T. U. Course was the direct cause of increasing my salary six dollars in two years by making me a better workman in every way. While I was taking the Course, my salary was increased twice (\$2.00 each time). After I graduated I got an offer from another firm of \$2.00 a week more than I was receiving and my employer, sooner than lose me, offered me \$2.00 a week to stay. I stayed and I am guaranteed steady work the year round. If there is no work I get my pay just the same. Aside from the good it did me in my work, I have earned \$5.00 for hand-lettering signs for different parties in my spare time. Although most people think my hand-lettering splendid, I have not sufficient confidence in myself as yet to introduce it into my daily work, but I intend to practice hand-lettering in the advanced stages this winter, so, if you have any books which you think will answer the purpose, I would be very pleased to hear from you."

YOU, Mr. Compositor, can share in the advantages of those who graduate from

The I. T. U. Course

TERMS

Thirty-seven lessons (including either the nine lessons on lettering or the nine lessons on punctuation, etc.) are sold for \$25, if paid for in advance; by instalments, \$30—\$2.50 with application and \$1 a week till paid.

The complete course (including elemental lessons and lettering—forty-six lessons in all) costs \$33 for cash or \$38 if taken on the instalment plan.

The short course on punctuation, etc., is sold separately, when desired, for \$10—\$2.50 down and \$1 a week, or \$1 with each lesson, if more than one lesson a week is taken.

FOR COMPLETE EXPLANATORY MATTER, ADDRESS

The I. T. U. COMMISSION

632 SHERMAN STREET, CHICAGO, ILLINOIS



Our papers are supplied in fine wedding stationery, visiting cards, and other specialties by Eaton, Crane & Pike Co., Pittsfield, Mass., and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE'S.

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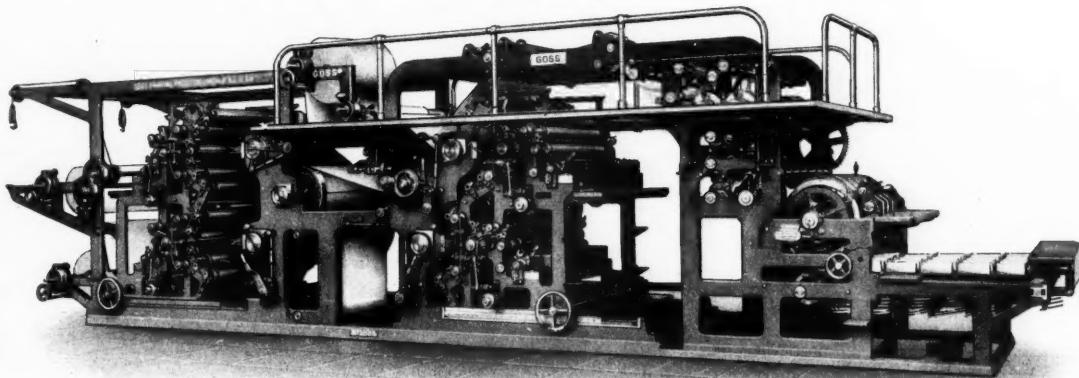
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